Saturday Review

NOVEMBER 1, 1958 / 25¢

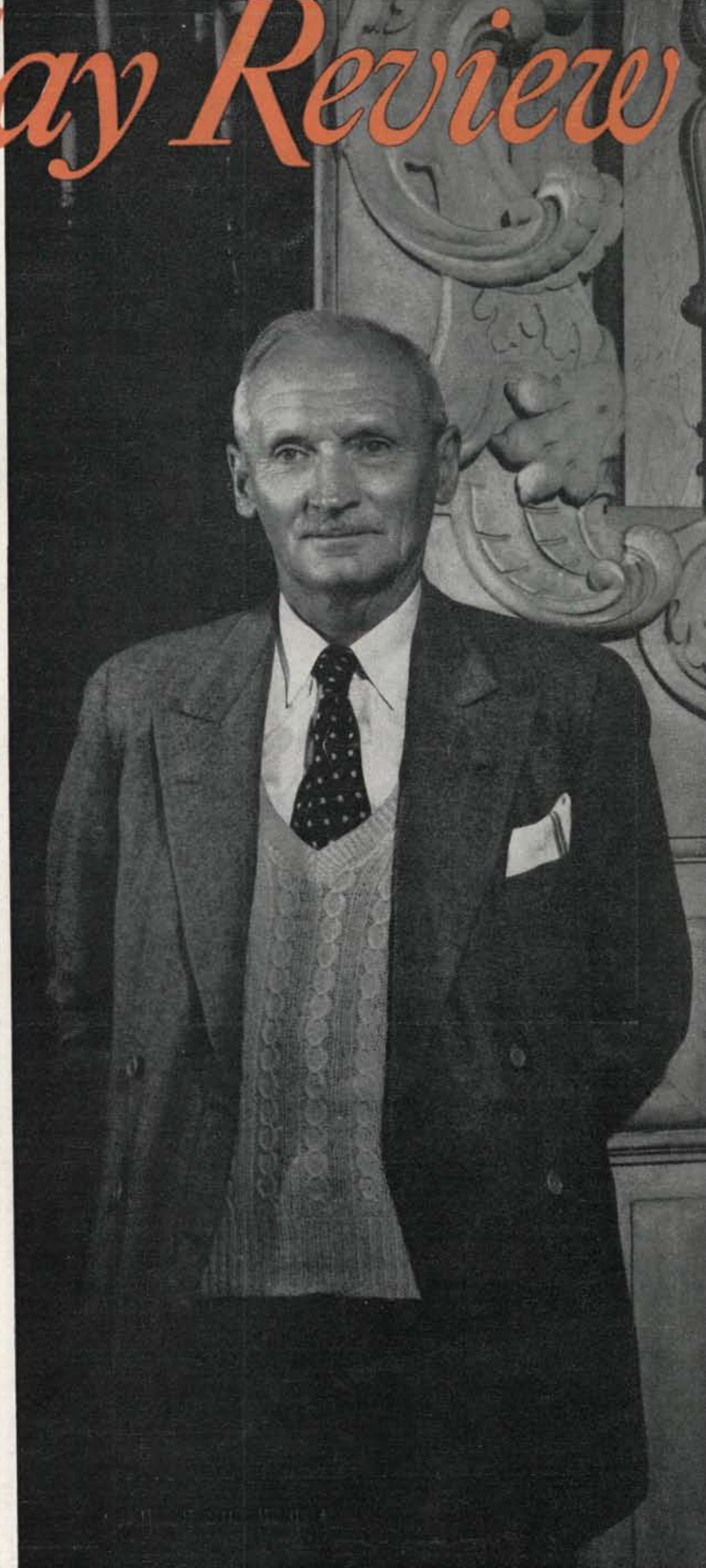
THE UNADJUSTED MAN

By Peter Viereck

HOW WE LOOK TO THE RUSSIAN TOURIST

By Horace Sutton

SR PICKS BOOKS FOR YOUNG AMERICA



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(SEE BOOKS)

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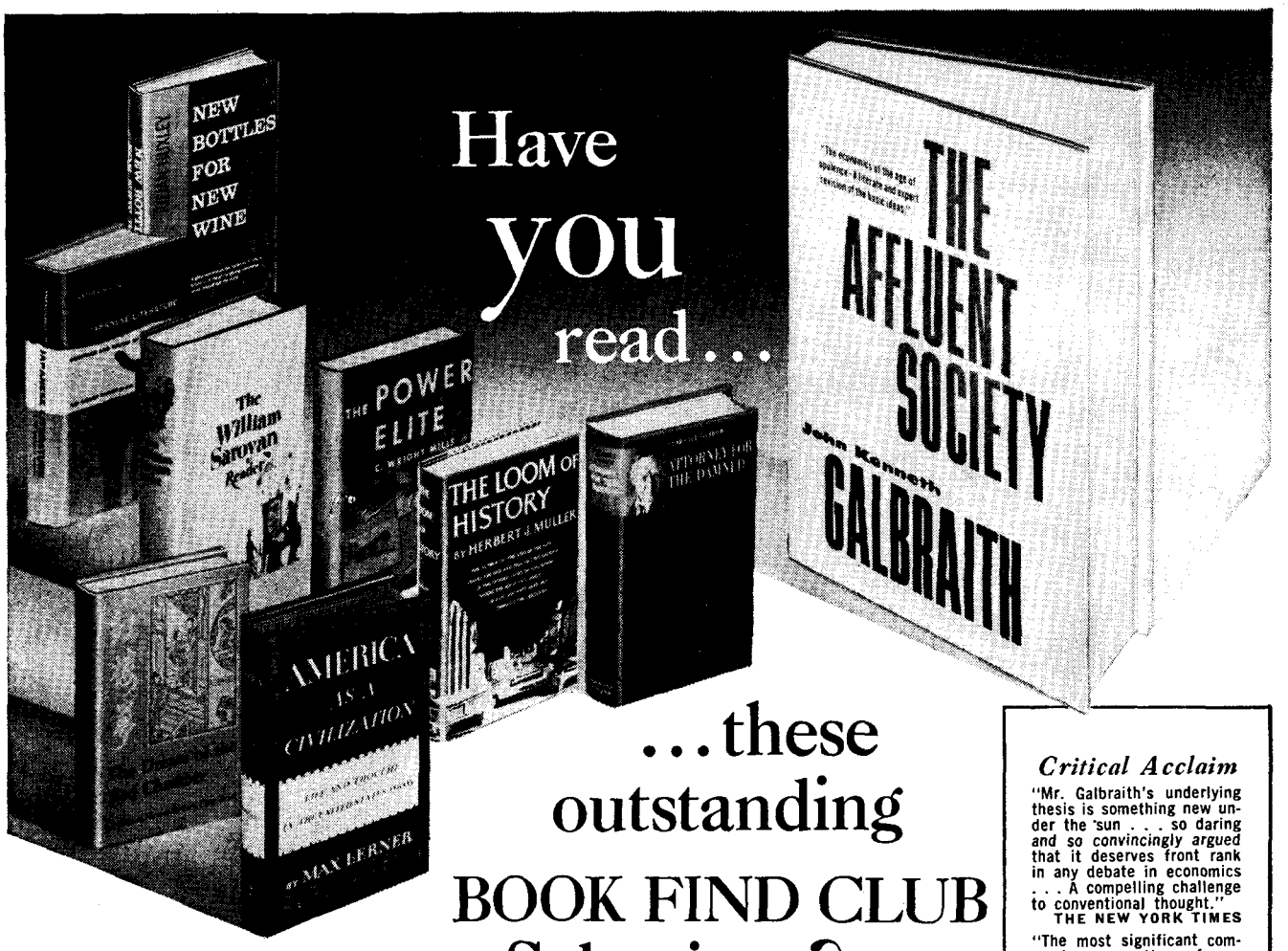

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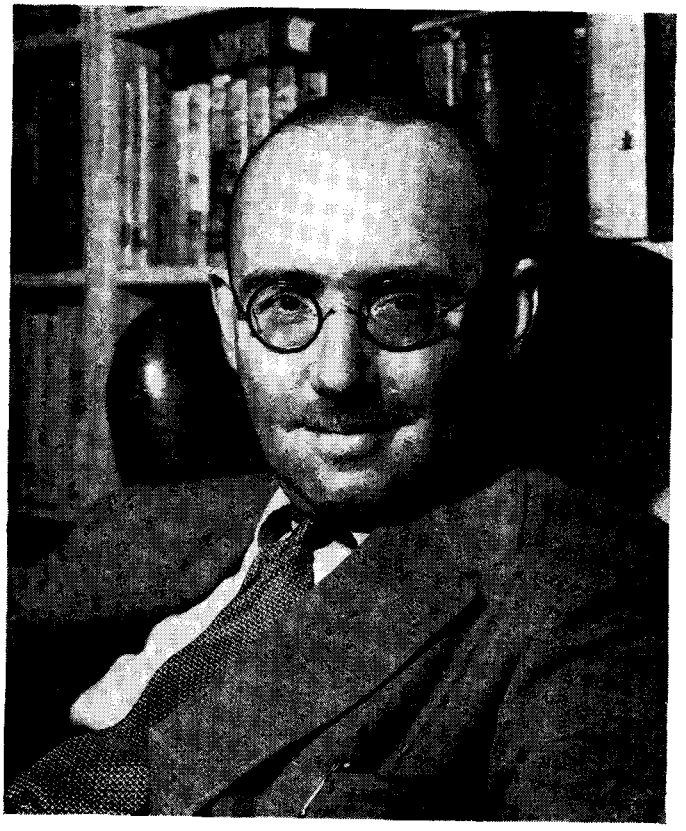

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The SATURDAY REVIEW, published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N. Y. Harrison Smith, President; J. R. Cominsky, Publisher; Executive Vice President and Treasurer: Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulation. Vol. XLI. No. 44 November 1, 1958. Re-entered as second class matter January 11, 1952 at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the act of March 3, 1879. Indexed in the "Readers Guide to Periodical Literature."

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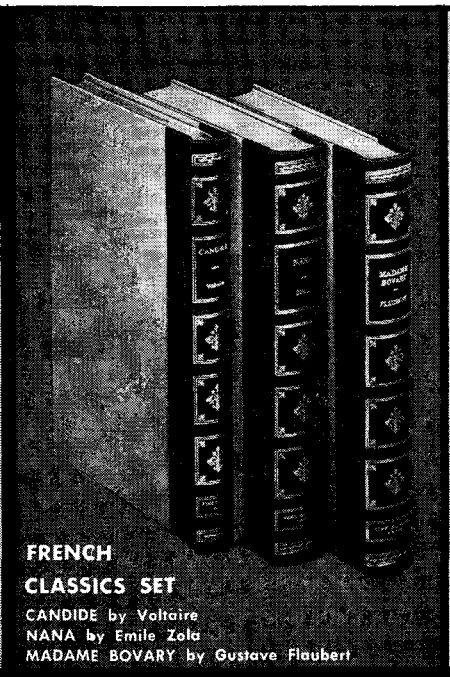

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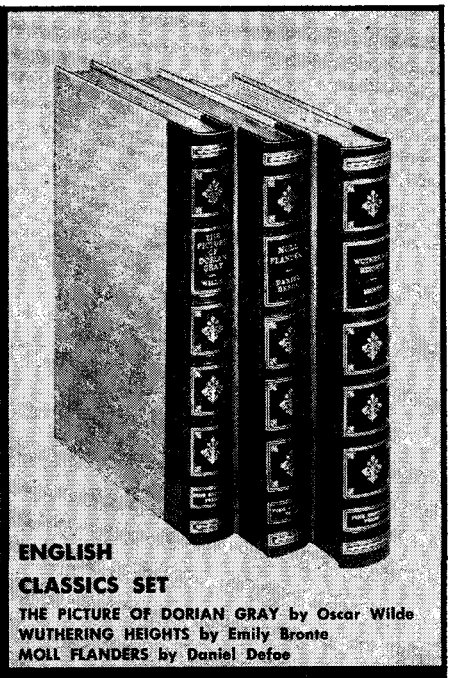

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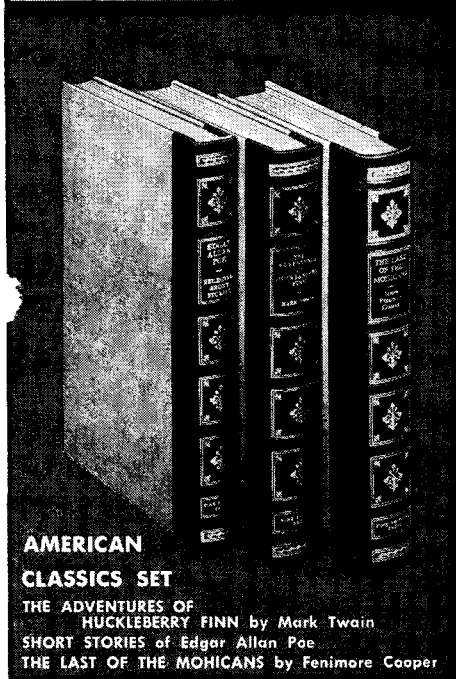

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FIRST OF THE MONTH

By Cleveland Amory

OCTOBER saw, among other things, in Castel Gondolfo, Italy, the death of the great Pope Pius XII; in Cincinnati, Ohio, the death of Martha, Mrs. "Bob" Taft ("To err is Truman") and, in Asheville, North Carolina, the death of Mabel Wolfe, sister of Tom (and the "Helen" of "Look Homeward, Angel"). The month also saw, however, other kinds of "deaths"—among them the Milwaukee Braves, the Recession, 70 per cent margins, "21" show, the "Purple People Eater" song, and the moon-rocket "Pioneer." "What we ought to have," said Bob Hope in our favorite quote of the month, "is a man in left Space shagging rockets."

But there were births too in October, among them a new chess column in *SR* (see page 8).

• • We have it on the authority of Ben Lucien Burman that the Kentucky mountaineers always know in advance (and without any polls) who is going to be elected. How? Why, simply by which candidate has the longest name. It proves out, too: Eisenhower over Stevenson, Truman over Dewey (obviously close), Roosevelt over Dewey (as well as over Willkie and Landon) Hoover over Smith, Coolidge over Davis, and Harding over Cox. When you get back to Wilson and Hughes, of course, it was terribly close—six letters each.

• • Show business, of all things, got down to business over at G.M.'s "Motorama" at the Waldorf. We hustled over and found that this show, which Maurice Evans, of all people, produced, weighed ninety-five tons. Furthermore, this means it can appear only in New York and Boston. "We wanted to try it in Miami," a G.M. man told us, "but we couldn't. The sand foundation, you know." He told us that Boston, of course (as if we didn't already know it), has a very firm foundation, and furthermore he told us that up there they're going to put the show on at the Boston Armory (which is close enough for us). Nonetheless, when we left the Waldorf we moseyed on over to Burke's Oldsmobile on Broadway. There, right in the window, was a "Rollsmobile," an old-fashioned buggy, complete with brass lamps, which was advertised as "The Backward Look—Rolls Back the Clock." We found out it went 100 miles on a gallon (at thirty-five m.p.h.) and cost only $1,195. Furthermore, business was wonderful. They've already sold six out of seven cars—which is pretty good indeed considering the company which makes them (the Starts Manufacturing Company) is located in Fort Lauderdale, a place which doesn't even have a sand foundation, just water.

• • The first musical of the new Broadway season was "Goldilocks," which was not only written by Mr. and Mrs. Walter Kerr but which was also directed by Mr. Kerr. The show opened Saturday night, and the majority of Mr. Kerr's fellow critics, in obvious pain at their difficult assignment, nonetheless found the show far from their taste. Monday night, however, Mr. Kerr was back at the old stand, on the *Tribune*, taking to stern task not only the writing but also the direction of "The World of Susie Wong."

Somehow it seemed a pretty quick change, even for the theatre, and Mr. Kerr's words, in view of his own performance two nights earlier, somehow seemed to carry a good bit less weight than formerly. But these days the weight of all the critics is pretty well reduced. Both "Goldilocks" and "Susie Wong," for example, have so many pre-sold out benefits that, by the time you can get in to see them, you won't be able to remember whether the notices told you to go or not.

• • Once more the hunting season is upon us, and once more indeed it is open season for those whose virility has apparently been open to question since the last time they had a gun in their hands. For non-hunters we recommend our own favorite sport during these difficult days—which is toting up, in your favorite newspaper, your favorite hunting accident. It may be a little gamey for some stomachs, but we are not concerned here with sentimentalists and vegetarians, we are talking about something which is certainly sporty (there is always the chance that there may be, that day, no accidents at all), and then too there is really nothing wrong with it because, as even hunters agree, there are too many hunters anyway and thus accidents will help to keep down the surplus population which would otherwise breed and multiply and overwhelm us all.

We do not, of course, countenance hunter-jacking, which (as in deer-jacking) is blinding a hunter with your automobile headlight and then running him down, nor, indeed, do we approve the so-called "heavy kill," in which a whole hunting family is destroyed or in which a father shoots his only son (and which, as far as the hunting tradition in the family goes, amounts, on a long term capital gains basis, to the same thing). Also, although we are not ordinarily allowed to include, in our day's bag, hunters who are not actually hunting at the time they are shot, we were allowed to count the recent North Carolina accident in which a boy shot a man who was all through hunting for the day and was carrying his deer home on his back. The boy's shot knocked the man down, but unfortunately the deer was still on top of him, and as the man struggled, the boy shot twice more and finally killed the man. The case was tried by a North Carolina jury, but as the boy manfully maintained he was shooting only at what all the time he thought to be a deer, the jury's verdict was "Not Guilty"—accidental.

• • On the other hand, we are always allowed to include, within our limit, of course, any accident in which the animal himself is involved. Thus, we could count the Kentucky accident in which a sixteen-year-old boy treed a wounded squirrel and started swinging at it, holding the loaded rifle by the barrel. Bang! The squirrel was uninjured. And we are also allowed to count double any accident where the animal himself actually does the job. Two years ago in Montana, for example, there was a particularly grizzly accident (which, under our rules is an accident to the man by the grizzly, of course, not the other way around) in which a brave grizzly, wounded an incredible number of times by two hunters, nonetheless kept coming at them and, when one hunter ran away, finally caught and killed the other.

And already this year we have had, from England, a hunting accident which ought to count triple. On this occasion the hunter, stomping down a hole with the butt of his gun on a wounded fox, was killed when the gun went off and shot him through his heart.

When people arrived on the scene they found, unhappily, the fox dead too, but, looking closer, they also saw something else. One of the claws of the fox was, even in death, clutched around the trigger of the gun. Somehow that story will sustain us until it comes time, once more, to write about bullfighting.

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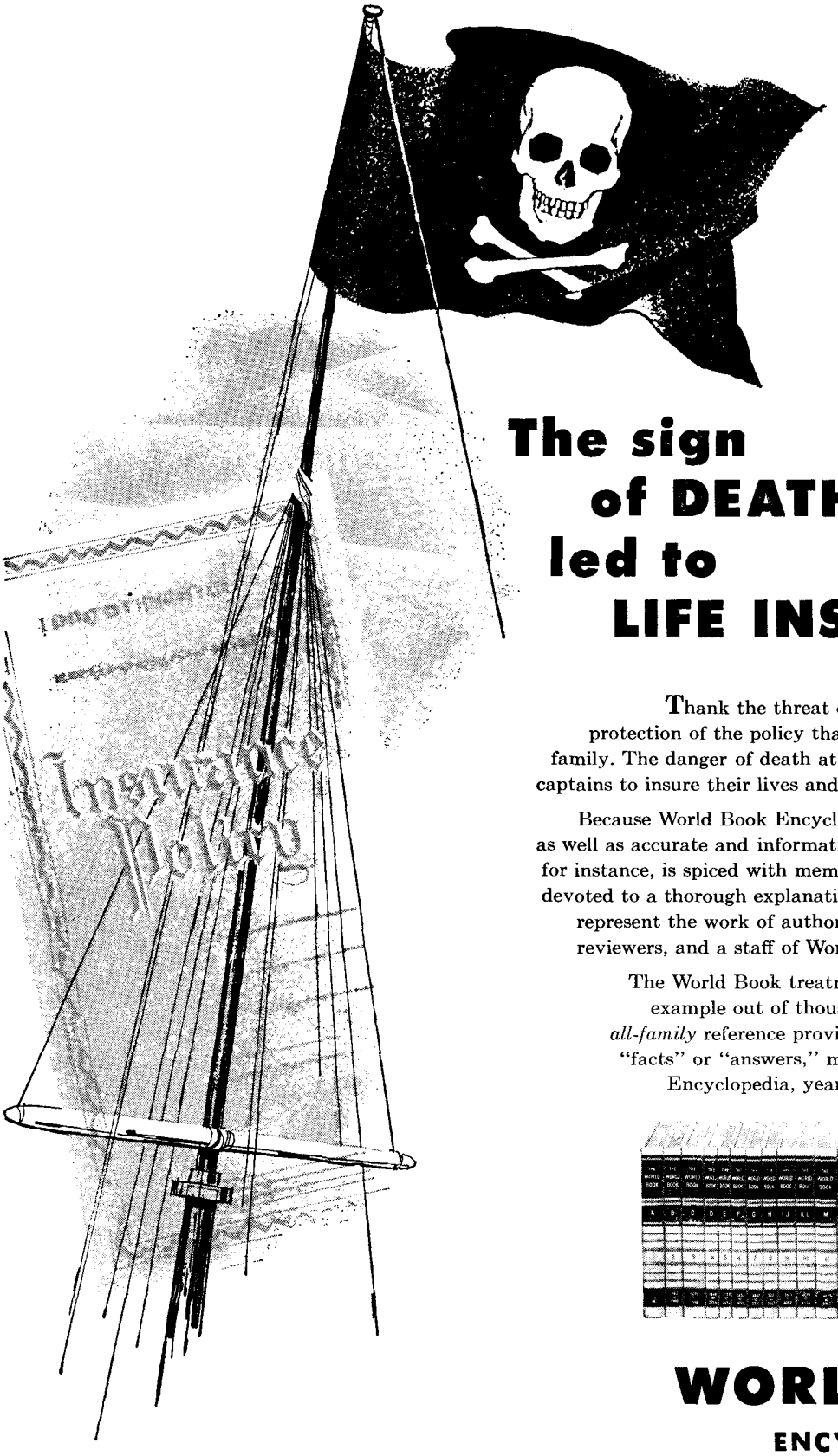

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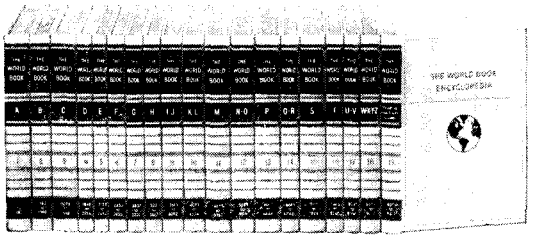

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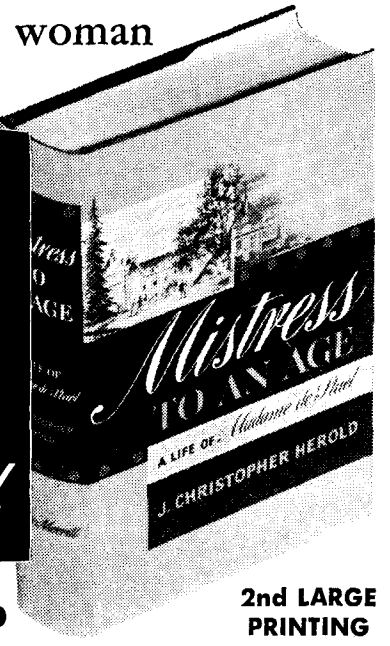

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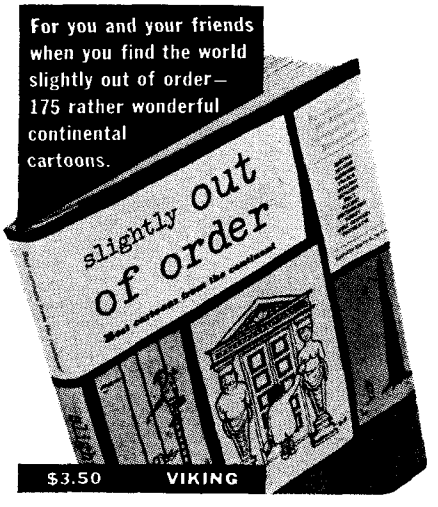
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Chess Corner—1

TEENAGER Bobby Fischer is in the limelight. In the brief span of three years, he has copped the U. S. Open, the U. S. Championship, a set match versus Philippine master Cardoso, and a place in the forthcoming Challenger's Tournament to determine the adversary of Mikhail Botvinnik for the world title. In his last event, the Interzonals, his final score was 12-8. To boot, he drew each of four protracted contests against Soviet Grandmasters.

Bobby is facile in both the open, modern game and the close, hypermodern position. His forte is tactics. Below, his Pawn storms the enemy King position, exposes the monarch by a violent Bishop sacrifice, and wins handily.

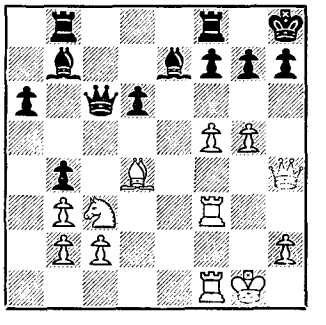
SICILIAN DEFENSE

R. J. Fischer White		Rodolfo Cardoso Black	
1 P-K4	P-QB4	6 B-QB4	P-K3
2 N-KB3	P-Q3	7 0-0	B-K2
3 P-Q4	PxP	8 B-K3	0-0
4 NxP	N-KB3	9 B-N3	N-B3
5 N-QB3	P-QR3	10 P-B4	N-QR4
		11 Q-B3	Q-B2

A popular defensive pattern, currently in vogue. White now attempts to storm the enemy King bastion.

12 P-KN4	NxB	17 N-B3	NxNch
13 RPxN	R-N1	18 RxN	P-N4
14 P-N5	N-Q2	19 Q-R4	PxP
15 P-B5	N-K4	20 PxP	Q-B3
16 Q-N3	K-R1	21 QR-KB1	B-N2
		22 B-Q4	P-N5

BLACK



WHITE

Black's King is doomed.
23 BxPch!?

Impetuous. 23 Q-R5, PxN 24 P-N6 wins.

23	KxB
24 Q-R6ch	K-R1
25 P-N6	Q-B4ch?

The check loses. 25...BPxP 26 PxP, R-B2! holds.

26 R/1-B2	BPxP	29 RxRch	RxR
27 PxP	Q-N4ch	30 RxRch	K-N2
28 QxQ	BxQ	31 PxP	Resigns

—AL HOROWITZ,
three-time U.S. Open Champion.

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BARGAIN PARADISES OF THE WORLD

Do you know where to find an island right near the U. S. so nearly like Tahiti in appearance, beauty, and color even the natives say it was made from a rainbow? (And that costs here are so low you can not only reach it but also stay a while for hardly more than you'd spend at a resort in the U. S.?)

Do you know where to find the world's best mountain hideaways or its most dazzling surf-washed coastal resorts, where even today you can live for a song?

Do you know where it costs less to spend awhile, the surroundings are pleasant, and the climate well nigh perfect in such places as Mexico, the West Indies, Peru, France, and in the world's other low cost wonderlands?

Or if you've thought of more distant places, do you know which of the South Sea Islands *are as unspoiled today as in Conrad's day?* Or which is the *one spot* world travelers call the most beautiful place on earth, where two can live in sheer luxury, with a retinue of servants for only $175 a month?

Bargain Paradises of the World, a big new book with about 100 photos and 4 maps, proves that if you can afford a vacation in the U. S., the rest of the world is closer than you think. Authors Norman D. Ford and William Redgrave, honorary vice presidents of the Globetrotters Club, show that the American dollar is respected all over the world and buys a lot more than you'd give it credit for.

Yes, if you're planning to retire, this book shows that you can live for months on end in the world's wonderlands for hardly more than you'd spend for a few months at home. Or if you've dreamed of taking time out for a real rest, this book shows how you can afford it.

In any case, when it can cost as little as $24.50 from the U. S. border to reach some of the world's paradises, it's time you learned how much you can do on the money you've got. Send now for **Bargain Paradises of the World.** Price $1.50. Use coupon to order.

WHERE TO RETIRE OR VACATION

at what look like prewar prices —and where no one ever heard of nerves or worries

These Are America's Own Bargain Paradises

Norman Ford's new book **Off-the-Beaten Path** names the really low cost Florida retirement and vacationing towns, the best values in Texas, the Southwest, California, the South and East, Canada, and a dozen other areas which the crowds have not yet discovered.

Fabulous places like that undiscovered region where winters are as warm and sunny as Miami Beach's yet costs can be two-thirds less. Or that island that looks like Hawaii yet is 2000 miles nearer (no expensive sea or air trip to get there). Or those many other low-cost, exquisitely beautiful spots all over the United States and Canada which visitors in-a-hurry overlook (so costs are low and stay low).

Every page of **Off-the-Beaten Path** opens a different kind of vacationing or retirement paradise which you can afford—places as glamorous as far-off countries yet every one of them located right near at hand. Like these:

- France's only remaining outpost in this part of the world—completely surrounded by Canadian territory . . . or a village more Scottish than Scotland . . . or age-old Spanish hamlets right in our own U. S., where no one ever heard of nervous tension or the worries of modern day life.
- Resort villages where visitors come by the score, so you always meet new people . . . (but they never come by the thousands to raise prices or crowd you out).
- That remarkable town where a fee of 3¢ a day gives you an almost endless round of barbecues, musicals, concerts, picnics, pot luck suppers, smorgasbord dinners and a fine arts program. That southern island first discovered by millionaires who had all the world to roam in . . . and now their hideaways are open to anyone who knows where to find them.

You read of island paradises aplenty in the United States and Canada, of art colonies (artists search for picturesque locations where costs are low!), of areas with almost a perfect climate or with flowers on every side. Here are the real U. S. A.-brand Shangri-Las made for the man or woman who's had enough of crowds. Here, too, are unspoiled seashore villages, tropics-like islands, and dozens of other spots just about perfect for your retirement or vacation at some of the lowest prices you've heard of since the gone-forever prewar days. They're all in the United States and Canada, and for good measure you also read about the low-cost paradises in Hawaii, the Virgin Islands and Puerto Rico.

Off-the-Beaten Path is a big book filled with facts that open the way to freedom from tension and a vacation or retirement you can really afford. About 100,000 words and plenty of pictures. Yet it costs only $2.

HOW TO TRAVEL

—— and get paid for it

There's a job waiting for you somewhere: on a ship, with an airline, in overseas branches of American firms, in foreign firms overseas—even exploring if you're adventurous.

The full story of what job you can fill is in Norman Ford's new book **How to Get a Job That Takes You Traveling.** Whether you're male or female, young or old, *whether you want a life-time of paid traveling or just hanker to roam the* world for a short year or so, here are the facts you want, complete with names and addresses and full details about the preparations to make, the cautions to serve, the countries to head for.

You learn about jobs in travel agencies (and as tour conductors), in importing and exporting concerns, with mining and construction companies. Here's the story of jobs in the Red Cross and the UN organizations, how doctors get jobs on ships, the almost-sure way for a young girl to land a job as airline hostess, the wonderful travel opportunities if you will teach English to foreigners, and the fabulous travel possibilities for those who know stenography.

"Can a man or woman still work his or her way around the world today?" Norman Ford asks in this book as you might ask today. And he replies in 75,000 words of facts, "The answer is still a very definite Yes."

To travel and get paid for it, send today for **How to Get a Job That Takes You Traveling** on a money-back guarantee if not satisfied. Price, $1.50. Fill out coupon.

WHERE DO YOU WANT TO GO?

FRANCE? WEST INDIES? BRAZIL?

HAWAII? MEXICO?

Go by Freighter—the pleasant way to travel

When the travel editor of the Christian Science Monitor saw a copy of "Travel Routes Around the World," he wrote: Many fascinating travel booklets pass over this desk in the course of a year but the one that arrived the other day so interested this department that it cost the office several hours of work in order that we might absorb its contents. The booklet is entitled "Travel Routes Around the World" and is the traveler's directory to passenger-carrying freighters and liners. In no time at all you find yourself far out to sea cruising along under tropical skies without a care in the world. You find yourself docking at strange ports and taking land tours to those places you long have read about. Most interesting of the vast listings of ships are the freighters which carry a limited number of passengers in quarters comparable to the luxury offered in the so-called big cruise ships which devote most of their space to passengers.

The booklet first of all answers the question: What is a freighter? The modern freighter, says the booklet, ranks with the de-luxe passenger vessels so far as comfort and accommodations are concerned.

LARGE ROOMS WITH BEDS

It is important to realize that in most cases today, freighter passengers are considered first-class passengers, although the rates charged are generally on a par with either cabin or tourist-class fare. Most passenger-carrying freighters, to quote the booklet, have their private bath and shower, and these cabins offer beds, not bunks. The rooms are generally larger than equivalent accommodations aboard passenger ships, and the cabin of a modern freighter is sometimes even twice as large as first-class cabins on some of the older passenger ships. It goes without saying that your room is on the outside, and amidships, the most expensive of all locations, for which you are usually charged a premium over the advertised minimum fares on passenger ships.

This booklet points out that it is frequently astonishing how low freighter fares are as compared with passenger ship fares; for example, less than one-half of the passenger ship fare to California is the amount asked on freighters. On most of the longer runs, the difference in favor of the freighters is regularly from a third to half of the passenger ship fare.

SERVICE AND MEALS RATED EXCELLENT

Service and meals on a freighter leave little to be desired. You will be treated with consideration. Stewards will go out of their way to make your voyage pleasant. On ships with East Indian stewards you will be waited on almost hand and foot, in a manner that is completely unknown to Americans and most Europeans.

Foreign ships offer their own specialties, says the booklet. Thus vessels in the East Indian trade serve Rijkstafel, the East Indian dish which can run to as many as 50 different courses. Scandinavian ships serve Smorgasbord every day, and some of their desserts (like strawberries smothered in a huge bowl of whipped cream) are never forgotten. Another feature of freighter travel is in its informality. No formal clothes are needed. Sports clothes are enough.

Other valuable information such as how to tip, shipboard activities and costs are covered in the booklet, "Travel Routes Around the World." Some of the trips listed include a trip to England for $160, a 12-day Caribbean cruise, or a leisurely four-month round the world voyage.

The booklet is published by Harian Publications, Greenlawn, New York, and may be obtained by sending to the publisher. So, when it arrives all you need to do is sit down and take your choice. The booklet lists literally hundreds of ocean trips.

"Travel Routes Around the World" is yours for just $1, and the big new edition includes practically every passenger carrying service starting from or going to New York, Canada, New Orleans, the Pacific Coast, Mexico, South America, England, France, the Mediterranean, Africa, the Indies, Australia, the South Seas, Japan, Hawaii, etc. There's a whole section called How to See the World at Low Cost, plus pages and pages of maps.

A big $1 worth, especially as it can open the way to more travel than you ever thought possible. For your copy, simply fill out coupon.

Mail to HARIAN PUBLICATIONS, 33 King St.
GREENLAWN (Long Island), N. Y.

I have enclosed $..... (cash, check or money order). Please send me the books I checked below. YOU WILL REFUND MY MONEY IF I AM NOT SATISFIED.

☐ Bargain Paradises of the World—*In Mexico, the West Indies, and other parts of the world where the dollar buys a lot.* $1.50

☐ Off-the-Beaten Path—*America's own bargain paradises.* $2.00

☐ How To Get A Job That Takes You Traveling. $1.50.

☐ Travel Routes Around the World—*the traveler's directory of passenger carrying freighters.* $1.00

☐ SPECIAL OFFER: All books above ($6.00 value) for $4.00

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TRADE Winds

IT IS REPORTED ► That a leading television comic is being sought to play in the film of the life of a famous Spanish painter. The title: "Goya Meets Berle."

► That a sea-scout leader offered leftover food to "all in tents—and porpoises."

► By Grace Cameron, of Albany, New York, that a sign in a local diner reads: "Oatmeal in Season." And another sign: "Fresh Stewing Oysters." Mrs. Cameron attributes the latter to the political climate there.

► By S. Khan, of Santa Monica, that an ice sculptor enjoys nothing better than working on a deep frieze.

► That scene-designer Paul Sylbert, called upon to design a movie set of an undertaking parlor, said: "I'll make sure every shroud has a Sylbert lining."

► That an injured jockey, watching a steeplejack horse hit the turf, said: "There, but for the race of sod, go I."

► That Wallach's, on Fifth Avenue, has a drinking bowl on the sidewalk for dogs marked: "Dog Bar."

WE WERE DELIGHTED to receive from Random House a copy of the new Truman Capote book "Breakfast at Tiffany's," marking an important new publication. Before we had a chance to even glance at it, a friend of ours borrowed it—being an intense Capote disciple.

On returning the book the friend said: "Capote has flipped. Honest. Completely flipped. Lost his touch, his style, his guts, his subtlety—everything. And with it has gone my faith."

A closer examination of the book told the story: Carefully bound inside the Capote cover and jacket was a novel for junior misses from another publisher. Just how many copies of this have been floated, even Random House doesn't know.

"I've heard of schoolgirls hiding Capote inside a junior miss novel," said a friend. "But this is a switch."

A FINAL EXAM at school these days doesn't allow much time for relaxation and reflection.

One question in an English course recently brought to our attention goes like this:

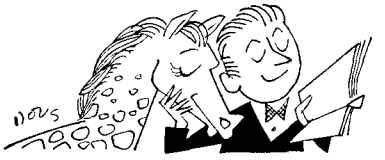
"Punctuate the following words to form a clear idea: *that that is is that that is not is not is that that it is . . .*"

We hope to have the answer figured out by our next column. We are assured there is one.

STUART HARRIS of Harpers brings us up to date on a book dedication. Edward Streeter's new book "Mr. Robbins Rides Again" bears this inscription: "To Judy (alias Dolly) . . . stubborn ingrate that she is . . . I love her still."

This is the first time in history, Stu believes, that a book has been dedicated to a horse.

JUST IN CASE you might mistake S. J. Perelman for Groucho Marx, it's not only because he somewhat resembles



Groucho. It could also be because Mr. Perelman was instrumental in concocting some of those insanely delirious classic films for Groucho and the rest of the Marx brothers.

"I actually went out to Hollywood to write a radio show for the Marxes," Mr. Perelman told us over a white wine-on-the-rocks recently. "We turned in the idea for the series and Groucho tossed the script on the desk and said to hell with radio. This is our next film. It later became the show 'Horse Feathers' with all four of the Marx brothers, and I became a film writer."

As Dorothy Parker says in her introduction to Perelman's latest ("The Most of Perelman," Simon and Schuster), he stands alone in this day of humorists. He describes himself as "button-cute, rapier-keen, wafer-thin, and pauper-poor . . . possessing the power to become invisible to finance companies . . . owning one of the rare mouths in which butter has never melted."

Actually, he is quiet, mild, intelligent, cordial. He lives on a farm in Bucks County, Pennsylvania, just up the river from New Hope.

"What," we asked him, "has become of humorists in general? What is there about the times which fails to create new Benchleys, Parkers, Lardners, and Perelmans?"

Perelman traces the lack of pu humorists to the disappearance o markets.

"The short, humorous style is disappearing. It's a technical casualty of the age. Everything is moving too fast. People don't have the time to sit down

A BORZOI BOOK
FOR
people who still can be stirred
by sentiment, decency, and an
unforgettable romance
ROBERT NATHAN'S
NOVEL OF
*"the deathlessness and timelessness of love"**
SO LOVE RETURNS
By the author of
Portrait of Jennie and *One More Spring*
**Chicago Tribune*
$3.50 at most bookstores
ALFRED A. KNOPF, *Publisher*

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and taste and savor the nuances of humor. Actually, *The New Yorker* is the only market left—while back in the Twenties we had the old *Life* magazine, *Judge*, *College Humor*, etc.

"The old *Life* had sixty years of healthy growth, from its start in 1870. Then all of a sudden—poof. In the early Twenties *Life* was full and sparkling. Dorothy Parker, Marc Connelly, George Kaufman, Robert Sherwood, cartoonist Ralph Barton were flourishing in its pages. I'm not at all sure that these issues wouldn't read just as well today as they did then.

"And, incidentally, I learned a lesson in economics glancing through an old copy of *Life* recently. In a 1922 advertisement for a Rolls Royce the asking price of $13,000 per car was exactly the same as it is today!"

ED FULLER has recently been combing the actors' lists for ideas for a production of "Hercules, the Big Greek Story."

"I'm sort of toying with the idea," said Ed, "of throwing a party for quite a few people I'd like to introduce to each other at one time. These include: Oona O'Neill, Una Merkel, Ona Munson, Osa Massen, Uta Hagen, and Ulla Jacobson!"

OUT OF NEWTON, IOWA, comes word that young Jerry Alward had a "pretty good time" at camp last summer. In quick succession he sprained his back, broke two bones, and ran into a series of minor misfortunes which would have seared the souls of lesser men. His letter home is a masterpiece of stoic acceptance: "I'm having a pretty good time, but when I say pretty good, I mean I'm not doing so good. My left foot's big toe is broken and on my right foot, a bone further up. My sleeping bag, pillow and clothes got soaked in a rainstorm, and I burned a hole in my sleeping bag. And without my glasses I'm not doing so good. Forget about taking me home a day early for the Junior Olympics because probably I won't get the cast off for another five weeks. And bring the other air mattress."

—JOHN G. FULLER.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1283)

ALLEN TATE:

ADDRESS TO FRESHMEN

All college lectures should be slightly over the heads of the class. It is your task, in the four college years, to raise your heads a little higher all the time so that, at graduation, you will understand . . . at least most of what has been said to you.

On Campus with Max Shulman

(By the Author of "Rally Round the Flag, Boys!" and, "Barefoot Boy with Cheek.")

THE PARTY WEEKEND: ITS CAUSE AND CURE

With the season of party weekends almost upon us, my mail of late has been flooded with queries from young inmates of women's colleges wishing to know how one conducts one's self when one has invited a young gentleman for a weekend. This morning, for example, there were more than 30,000 letters, each containing a lock of hair. I gave the hair to a bombsight maker and the lanolin to a dry sheep of my acquaintance, and I turned instantly to the question: How should a young lady deport herself when she has asked a young gentleman to be her guest at a party weekend?

Well, my dear girls, the first thing to remember is that your young gentleman is far from home and frightened. Put him at his ease. You might, for instance, surprise him by having his mother sitting in a rocker on the station platform when he gets off the train.

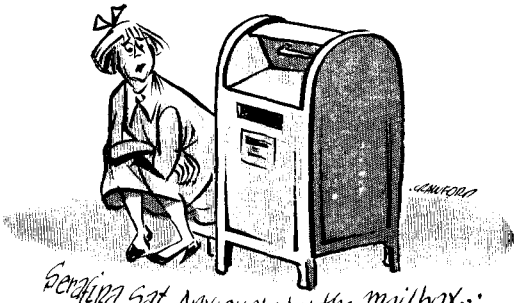
Next, what kind of corsage should you send your young gentleman? Well, my beloved maidens, orchids are always acceptable.

If you find, my esteemed fillies, that your local florist has run out of stock, do not be dismayed. Make a corsage out of paper. But pick good, stiff, durable paper—twenty dollar bills, for example.

Remember at all times, my fond wenches, to show your young gentleman courtesy and consideration. Open doors for him, walk on the traffic side of the path, assist him to the punch bowl, zip his parka, light his Marlboros. (What, you ask, if he doesn't smoke Marlboros? Ridiculous, my precious nymphs! Of course, he smokes Marlboros! Don't you? Don't I? Doesn't everybody who knows a hawk from a handsaw?? What other cigarette gives you such a lot to like? Such filter? Such flavor? Such flip-top box? No other, my sweet minxes, no other. Marlboro stands alone, and any man worthy of you, my estimable damsels, is bound to be a Marlboro man.)

If you will follow the simple instructions stated above, my good lasses, you will find that you have turned your young gentleman into a fast and fervent admirer. There is nothing quite like a party weekend to promote romance. I am in mind of a party weekend some years ago at Miss Pomfritt's Seminary for Genteel Chicks in West Linotype, Ohio. Serafina Sigafoos, a sophomore at this institution, majoring in napkin folding, sent an invitation to a young man named Fafnir Valve, a junior at the Joyce Kilmer School of Forestry, majoring in sap and boles.

Anyhow, Serafina sent an invitation to Fafnir, and he came, and she showered him with kindness and cuff links, and then he went away, and Serafina sat anxiously by the mailbox, wondering whether she would ever hear from him again. Sure enough, two weeks later she got a



Serafina sat anxiously by the mailbox...

letter: "Dear Serafina, Can you let me have fifty bucks? Yours, Fafnir."

Whimpering with ecstasy, she ran to the bank and withdrew the money and mailed it to him. From then on, she got the same request every week, and as a result, she became very well acquainted with Ralph T. Involute, teller of the West Linotype Bank and Trust Co., and their friendship ripened into love, and today they are happily married and live in Stamen, Oregon, where Ralph is in the extruded molasses game and Serafina is a hydrant.

Every weekend is a party weekend when you smoke Marlboros, whose makers bring you this column.

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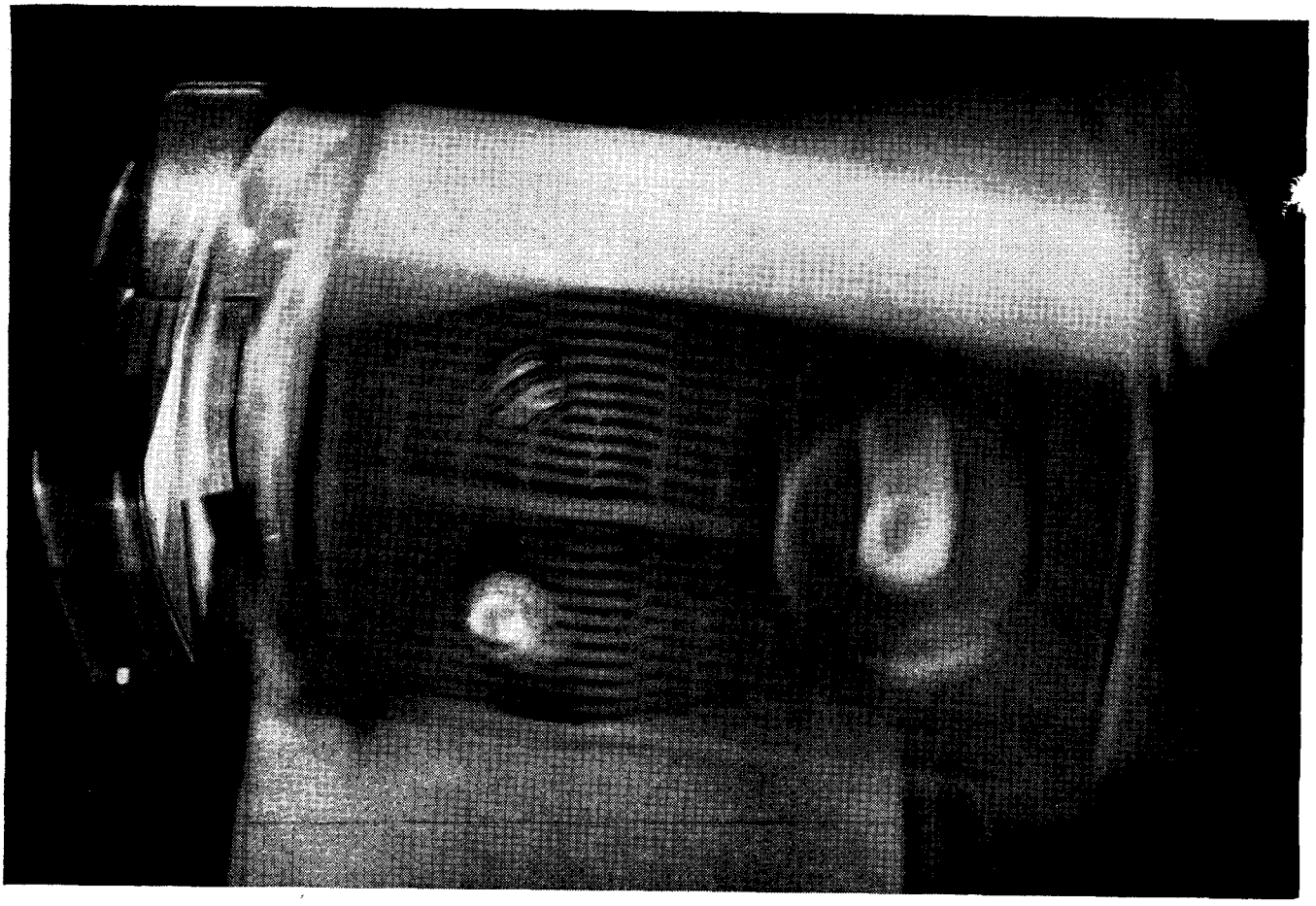
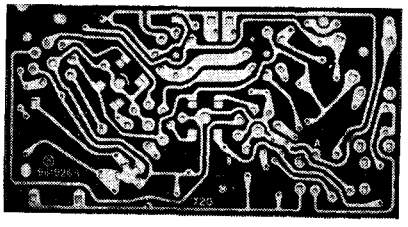


RADIO SHRUGS OFF
CIRCUIT-SHATTERING VIBRATION
thanks to printed circuits of COPPER!

Jiggling for five punishing hours in a paint-store mixing machine, this sturdy little radio by RCA Victor plays gaily on. Secret of its amazing stamina? Instead of conventional wiring, with scores of individually-soldered connections, it has "printed circuits" of copper foil snugly laminated to a nonconductive board.

In making most printed circuits, the desired circuit pattern is printed on paper-thin copper foil with acid-resistant inks. Then unwanted areas of copper are etched away so that only the circuit remains, permanently bonded to the baseboard.



Printed circuit of copper on baseboard, before components are assembled.

The paper-thin copper used is "Electro-Sheet", developed by Anaconda 25 years ago and finding new applications ever since. In many millions of TV's, radios, and machine controls in use today, printed circuits have replaced a maze of conventional wiring. Numerous and costly hand assembly operations have been eliminated. All electrical connections are soldered in one "dip" operation. Rejects are minimized. Space and weight are saved. The public gets better, easier-to-service, more durable products all around.

And you're going to be getting more of them! Industry leaders consider a 500% increase in printed circuitry—above the tremendous acceptance enjoyed today—a virtual certainty within the next few years. Instrument panels of some automobiles already use printed circuits; soon electric ranges will, too, as well as air conditioners, office machines, and communications equipment of many kinds. In fact, almost everything that uses complicated electric wiring can be made more trouble-free with printed circuits.

The pioneering of "Electro-Sheet" for printed circuits is typical of Anaconda's endless quest for "something better." It's reflected throughout the entire Anaconda line of nonferrous metals and metal products for home, farm, and industry.

"Electro-Sheet" is electro-deposited copper produced in weights from ½ to 7 ounces per square foot (.0007" to .0098" thick) in widths up to 64" and in lengths limited only by handling facilities. A booklet on "Electro-Sheet" is available simply by writing to Anaconda at 25 Broadway, New York 4, N. Y.

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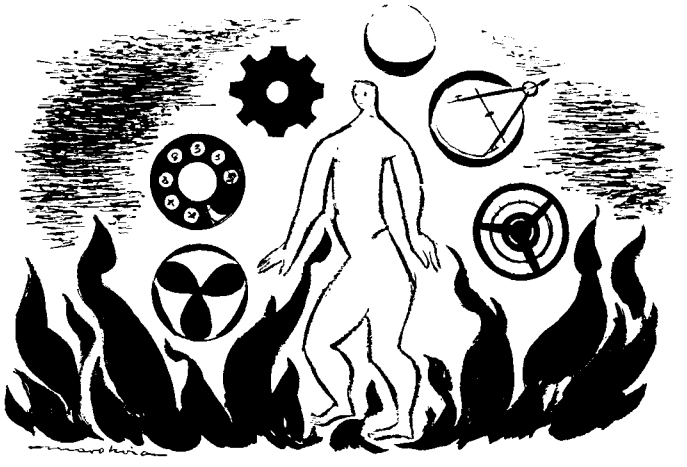
Saturday Review
NOVEMBER 1, 1958

THE UNADJUSTED MAN



Last Refuge of Civilization's Secret Fires

By PETER VIERECK

TODAY Americans have no outer or geographic frontier left to conquer. This pushes us, instead, to increasingly inward conquests. Therefore, let us stop being defensive, stop being apologetic about affirming the dignity and importance of the so-called impractical: namely, the humanistic and the spiritual studies. Today, in the campus curricula, they receive more lip service than a decade ago, but they are more squeezed in practice. These curricula reflect an atomic age which puts a new premium on the technician and on practical outer applications of inner theory. Yet without the understanding of man's inner nature, which impractical art and literature gives us, and without the inner ethical restraint which religion gives us, our outer practical and mechanical progress is paving our road to hell with good inventions.

The number of cells in the brain and the number of the stars in the universe are said to be exactly equal in number. So-and-so-many trillion units apiece. From this unprovable fancy emerges a metaphor: the gigantic scale of reality, which forever weighs dream versus matter, is balanced exactly evenly, at the fulcrum of the forehead. Soul versus cosmos: imagine them balancing with a one-to-one correspondence between the units without and within the skull; between the stars and the no less radiant brain-cells.

This true metaphor is defied—this scale is upset—by any philosophy which deems either side of the equal scale as "more real." If this were a universe of the Middle Ages, I might argue against one-sided overemphasis on the inward dimension. But in the case of America, there is no danger of overweighing the inner side, the esthetic and spiritual side. America's danger is overemphasis of the outward side: the star-matter, not the gray-matter.

The dimension behind the forehead has two functions: the unleashing function of creative imagination and the restraining function of the Christian-Judaic ethic. These two different functions of inwardness are often found apart and often battle each other in an inner civil war. Yet, even when at war both need each other. Neither is enough by itself to sustain a culture. The esthetic imagination without ethics degenerates into irresponsible, antisocial bohemianism; ethics without beauty degenerates into the "seven deadly virtues" of a preachy, devitalized aridity. Here it seems appropriate to recall the so-to-speak deathbed-repentance of a very great thinker who had neglected inwardness. I wonder how many of my readers will recognize its author:

> If I had my life to live over again, I would have made a rule to read some poetry and listen to some music at least once a week; for perhaps the parts of my brain now atrophied would thus have kept active through use. The loss of these tastes is a loss of happiness and may possibly be injurious to the intellect, and more

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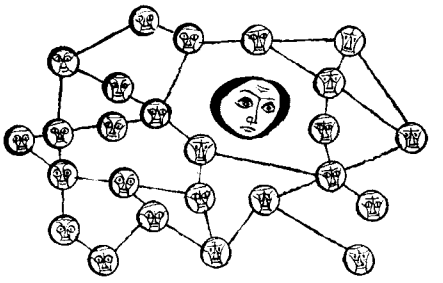
probably the moral character, by enfeebling the emotional part of our nature.

This was no ivory-tower esthete speaking, but a great scientist and a rather hardboiled one. Namely, Charles Darwin.

When I hear of our American delusion of "producing" creativity by expensive outer equipment instead of unbuyable inner equipment, I remember my first meeting with Albert Einstein, seeing him in New York, strolling along Riverside Drive, absentmindedly scribbling notes on the back of a torn old envelope. From a scrawl on a penny's-worth of scrap paper, by a man whose inner genius was never adjusted away at age six, and not from teams endowed by foundations with electric typewriters and filing systems came the greatest scientific discoveries of the century, including those super-practical H-bombs. In short, without an ornery, unadjusted inner spark, our present drive for outward techniques is not enough to save us either spiritually or militarily.

Let us educators not be intimidated by the practical folk, the so-called realists and experts. Let us not be afraid to listen to the so-called impractical people, the so-called unrealistic people. Every overadjusted society swallows up the diversities of private bailiwicks, private eccentricities, private inner life, and the creativity inherent in concrete personal loyalties and in loving attachments to unique local roots and their rich historical accretions. Apropos the creative potential of local roots, let us recall not only Burke's words on the need for loyalty to one's own "little platoon" but also Synge's words, in the Ireland of 1907, on "the springtime of the local life," where the imagination of man is still "fiery and magnificent and tender." The creative imagination of the free scientist and free artist requires private elbow-room, free from the pressure of centralization and the pressure of adjustment to a mass average. This requirement holds true even when the centralization is benevolent, and even when the mass average replaces subaverage diversities.

Admittedly certain kinds of diversity are perfectly dreadful; they threaten everything superior and desirable. But at some point the cure to these threats will endanger the superior and the desirable even more than do the threats themselves. The most vicious maladjustments, economic, moral, or psychiatric, will at some point become less dangerous to the free mind than the overadjustment needed to cure them.



In the novel and in the poem, the most corrupting development of all is the substitution of technique for art. What once resulted from the inspired audacity of a heartbreakingly lonely craftsman is now mass-produced in painless, safe, and uninspired capsules. This process is taking over every category of education and literature. The stream of consciousness for which James Joyce wrestled in loneliness with language, the ironic perspective toward society which Proust attained not as entertainment but as tragedy, the quick, slashing insights for which a Virginia Woolf or a Katherine Mansfield bled out her heart, all these intimate personal achievements of the private life are today the standard props of a hundred hack imitators, mechanically vending what is called *"The New Yorker*-type story." Don't underestimate that type of story: though an imitation job, it is imitation with all the magnificent technical skill of America's best-edited weekly. And think of the advantages: no pain any more, no risk any more, no more nonsense of inspiration. Most modern readers are not even bothered by the difference between such an efficient but bloodless machine job and the living product of individual heart's anguish.

What, then, is the test for telling the real inspiration from the just-as-good, the coffee from the Nescafe? The test is pain. Not mere physical pain but the exultant, transcending pain of selfless sacrifice. The test is that holy pain, that brotherhood of sacrifice, that aristocracy of creative suffering of which Baudelaire wrote. *"Je sais que la douleur est l'unique noblesse."*

In other words, in a free democracy the only justified aristocracy is that of the lonely creative bitterness, the artistically creative scars of the fight for the inner dimension against outer mechanization:—the fight for the private life.

NOTHING can mechanically "produce" unadjustedness. But at least some studies—the "impractical" literary classics—provide it with more fertile soil than does "education for citizenship." The latter slogan has led to overadjustment in life, McCarthyism in education. The stress of many liberals on teaching ephemeral civic needs instead of permanent classics gave the antiliberal demagogues their opening for trying to terrorize education into propagandizing "Americanism." What "progressive education" forgot was this: its favorite word "citizenship" would often be defined in practice not by some lofty John Dewey but by some thought-controlling politician, interested in garnering not wisdom but votes.

Yet all these seemingly irresistible pressures of overadjustment can be triumphantly resisted, after all, if the Unadjusted Man makes full use of his many available burrows. I am thinking of Kafka's story, "The Burrow." The very vastness of America's machinery of depersonalization makes it easier in America today than in "old cultured Europe" to safeguard undisturbed the burrows of the creative imagination. They often occur where least expected: in the drabbest, most bustling metropolis.

To rely on burrows does not mean to become isolated, deracinated. Such sane asylums for individuality, spreading contagious health amid mechanized conformity, need never degenerate into the inhuman aloofness of the formalist, ivory-tower pose, so long as their quarrel with America remains a lovers' quarrel.

Without the inner dimension, oute civil liberties are not enough. We can talk civil liberties, prosperity, democracy with the tongues of men and angels, but it is merely a case of "free from what?" and not "free for what?" if we use this freedom for no other purpose than to commit television or go lusting after supermarkets. In contrast with earlier eras, ever more colleges want to know: is the applicant well-adjusted, a good mixer, chockful of leadership qualities? To any student reckless enough to ask my unstreamlined advice, I can only growl: "Why not for once have the moral courage to be unadjusted, a bad mixer, and shockingly devoid of leadership qualities?"

From being well-adjusted for its own sake, what a short step to becoming overadjusted: the public-relations personality of public smile, private blank. In effect, an ecstasy of universal lobotomy. This kind of overadjustment does not mean merely the stampedes toward "normalcy" that have periodically characterized our less mechanized past; rather, the new trend means a bed-of-Procrustes shaped by a continuous secret Gallup Poll, for whose pseudo-norms our genuine inner spontaneity is continually slaughtered.

From this trend a new American idol emerges: the Overadjusted Man.

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Against it a new liberator emerges, a bad mixer and scandalously devoid of "education for citizenship": the Unadjusted Man. Unadjustedness seems the only personal heroism left in a machine-era of which William Faulkner said at Stockholm: "We all had better grieve for all people beneath a culture which holds any machine superior to any man."

Today the humanist, the artist, the scholar can no longer be the prophet and seer, the unriddler of the outer universe; modern science has deprived him of that function. His new heroism, unriddling the inner universe, consists of this: to be stubbornly unadjusted toward the mechanized, depersonalized bustle outside. The Unadjusted Man is the final, irreducible pebble that sabotages the omnipotence of even the smoothest running machine.

The unadjusted should not be confused with the maladjusted, the psychiatric; nor with the neveradjusted, the merely crotchety; nor with the flaunted grandstand-nonconformity of bohemia's "misunderstood genius" act. The alternative to these mere caricatures of the Unadjusted Man is a viewpoint more selective in its nonadjusting, a viewpoint whose coin has two reciprocal sides: adjustment to the ages, nonadjustment to the age. The meaningful moral choice is not between conforming and non-conforming, but between conforming to the ephemeral, stereotyped values of the moment and conforming to the ancient, lasting archetypal values shared by all creative cultures.

The sudden uprooting of archetypes, which had slowly, painfully grown out of the soil of history, was the most important consequence of the world-wide industrial revolution. This moral wound, this cultural shock was even more important than the economic consequences of the Industrial Revolution. Liberty depends on a substratum of fixed archetypes, as opposed to the arbitrary shuffling about of laws and institutions. The distinction holds true whether the shuffling about be done by the *a priori* abstract rationalism of the eighteenth century or by the even more inhuman and metallic mass-production of the nineteenth century.

Not in the sense of any political party (least of all America's Old Guard Republicans), nor in the sense of intolerant social prejudices, but in the sense of a pessimistic view about perfecting outward social progress and in a preference for inner spiritual and cultural growth, in that nonpolitical, nonreactionary sense, the inner dimension of man tends toward a conservative rather than liberal view of human nature. "How can a mere political innovation," asked Nietzsche, "ever suffice to change men once and for all into happy inhabitants of the earth?"

So long as people believe in the perfectibility of outward society, they will continue to use those freedom-destroying "bad means" (totalitarianism) that promise the quickest short-cut to this "good end." According to the perceptive Polish poet and anti-Communist, Czeslaw Milosz, "A gradual disappearance of the faith in the earthly paradise which justifies all crimes is an essential preliminary to the destruction of totalitarianism." By rejecting the possibility of an earthly paradise, cultural conservatism rejects all brands of Rousseauistic perfectibility of man, rejecting the *a priori* utopias not only of Jacobinism and of socialism but also of doctrinaire laissez-faire capitalism.

Earth is one of the uninhabitable planets. Unlike the habitable ones, Earth is a planet with a built-in cellar of error, death, decay. If frail children scrawl blueprints of progress on the ceiling, how will that conjure away the reality of the dark cellar?—does not everything in the house, including the ceiling itself, rest on the foundation of that cellar of error, death, decay? Just as our planet is uninhabitable, so our society is indefensible. This is the stubbornly conservative, and un-Jeffersonian, truth of the human condition. Yet somehow we must live. Then is any social betterment possible at all? Sustained betterment never; fluctuating betterment often. Gradual, limited reform can indeed be accomplished, always working within a rooted framework, moving always from particular to particular. Such humane reforms can be achieved and urgently ought to be. We must build what society we can out of what clay we have: the clay of decay, the clay of frailty and constant unpredictable blunder.

But the good builder builds with the clay at hand; never does he pile up utopias from some ideal airy clay that does not exist on his particular planet. The most bloodcurdling crimes are done not by criminals but perfectionists. Criminals normally stop killing when they attain their modest goal: loot. Perfectionists never stop killing because their goal is never attainable: the ideal society.

It is not a question of being inhumanely blind to the monstrous faults of the old order, of all old orders. It is simply a matter of learning inductively the impossibility of any new program too sweeping, any progress long sustained. Only dead chemicals can be sweepingly reorganized, sustainedly perfected; everything alive is indefensible because infinitely precarious. Humanity is wilful, wanton, unpredictable. It is not there to be organized for its own good by coercive righteous busybodies. Man is a ceaseless anti-managerial revolution.

Whenever enlightened reformers expect the crowd to choose Christ, it cheers for Barabbas. Whenever some Weimar Republic gets rid of some old monarchy, the liberated crowd turns its republic over to some Hitler. Then what consolation remains for the brute fact that sustained progress is impossible? Sheer self-deception is the hope of overcoming man's doom by founding a more exact social science. How can there ever be an exact science dealing with man? Science is exact when dealing with predictable chemicals; only art can deal with flesh. There are indeed consolations for man's precariousness, but they consist not of trying to end it but of learning to find in it not only the lowest but the highest reaches of the spirit, not only cruel social wrongs but the holy welding-flame of the lyric imagination, transfiguring frailty into beauty. This is the Baudelairean truth that the best roses grow from manure.

THE refusal of society to be a social science, outwardly conditioned, its insistence on remaining an art, inward, spontaneous, unpredictable—all these human realities forever wreck the most scientific polls and blueprints. The Economic Man of Smith and Marx, with his famous Economic Motives, has never existed. You can only achieve the goals of outward materialism by an inward idealism. You can only make lasting your outward economic gains by inward values that subordinate economic gains to individual freedom. If you base society on the idea of techniques and economic gains, then you lose not only the freedom but the economic gains. Without spiritual know-why, you lose even your technical know-how. In place of the economic capitalist philosophy of Adam Smith and its parallel, the economic socialist philosophy of Marx, the world through trial and error will come to see *the economic necessity of an antieconomic philosophy*, the material necessity of antimaterialism. Pragmatism is unpragmatic; it won't work.

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LITERARY HORIZONS

James Hanley

By Granville Hicks

JAMES HANLEY was born in Dublin in 1901, went to sea in 1914, and published his first novel in 1930. Since then he has published thirty or more books, and in England he is highly regarded. Three or four of his books were released in this country in the Thirties, but then no more until 1953, when "The Closed Harbor" appeared and in some quarters received high praise. Now we have **"An End and a Beginning"** (Horizon, $3.95).

"An End and a Beginning" is related to other novels of Hanley's, but, since I assume that most of its readers will be unfamiliar with the earlier work, I should like to examine it first in isolation. "There was the high wall," the first sentence reads, "the great door, and the roads leading north and south." A man is released from prison, and is met by representatives of an aid society. He refuses their help but accepts a message they have for him, an enigmatic message that in time leads him to Cornelius Delaney, secretary of the Society of St. Vincent de Paul. The man—we learn, in time, that his name is Peter Fury—visits his brother-in-law and is visited by his brother, but what he chiefly does is to wander about a city called Gelton. At last, armed with another cryptic message, he goes to Ireland, learns the story of the death of his father and mother, and finds his way, as directed by the second message, to a remote country place.

Up to this point Peter Fury's pilgrimage has the mysterious, compulsive, and abstract quality of the experiences of one of Samuel Beckett's characters. It is the quality that led some reviewers of "The Closed Harbor" to see it as an example of existentialism. After Peter reaches Ram's Gate, however, various relationships are established. From the revelations he makes to a casually encountered monk and from the thoughts that pass through his mind as he talks, we learn something about the murder that led to his fifteen-year incarceration. We see Peter through the eyes of the aged and obstinate caretaker of Ram's Gate, Miss Fetch. And then his sister-in-law, Sheila, who has left her husband, comes to Ram's Gate, and she and Peter enter upon a frustrating love affair.

The first part of the novel offers a remarkable portrayal of a man driven by forces he cannot comprehend, but it is in the second part that Hanley seems to me to excel. Here are three persons living in the closest proximity, two of them spending their nights in the same bed, and yet each is completely alone. Sheila and Peter are Hanley's major characters, and he does well with them, but Miss Fetch is a striking figure. Her long-established way of life, meager enough but well loved by her, is disrupted by the advent of the lovers, and her resentment and her resolute resistance are persuasively rendered.

The novel is complete in itself, but the reader is aware of a density in the background, and of course that background exists in print. In "The Furys," published in this country in 1935, Hanley presented an Irish working-class family unhappily transplanted to England, and introduced not only Peter Fury but also his brothers and his sister, his domineering mother, and his pathetic father. "The Secret Journey," appearing the next year, continued the chronicle of the family, with emphasis on the events leading to Peter's murder of Mrs. Ragner, a moneylender who had been exploiting the family. In the third volume, "Our Times Has Gone" (never published in the United States), other members of the family came to the fore, Peter being in prison, and the book ended with the supposed death at sea of Mr. Fury. However, as we learn from "Winter Song," published in England in 1950, Mr. Fury survived, though crippled in mind and body, and "Winter Song" tells how at last he and his wife returned to Ireland, where, as "An End and a Beginning" discloses, they met death strangely.

No one has written more convincingly than Hanley about working-class life, and in the Thirties he was inevitably hailed as a proletarian novelist. He had a better claim to the title than most of the writers to whom it was applied, for he had belonged to the proletariat and he wrote about it with both knowledge and sympathy, but, unlike most of the so-called proletarian novelists, he was not a sectarian. He was outraged by inequality and injustice, but his deepest concern was always with the human condition rather than with institutions. His view of the human condition, always bleak enough, seems to have grown bleaker with the years.

"How horrible life can be," says one of the characters in "The Closed Harbor." "It is only by some visitation of grace that one endures it." Says Cornelius Delaney in "An End and a Beginning": "What we learn in our work is the very essence of the human situation. What we discover is not the excesses, but the pathetic limitations. And you would be astonished, though we are not, *not* at the height to which the human creature can climb but at the depths to which it can sink. I say it in no admonishing terms, young man, it is far too tragic for censure."

"An End and a Beginning" will not square at all points with the earlier volumes of the Fury chronicle. For instance, the account of the killing of Mrs. Ragner that is given here differs in many details from the account in "The Secret Journey." But Hanley has never worried about consistency, and there are discrepancies within this volume: Peter is sometimes described as thirty-one, sometimes as thirty-three; it is said that the boat he takes to Ireland leaves in the morning, and then again it is said that it leaves at night; in one scene eleven o'clock appears to come before ten. These slips, for which there are parallels in earlier novels, tell us something about the way Hanley's imagination works. He is not in a superficial sense a realist, although he can use masses of realistic detail when that serves his purpose. What interests him is found in the depths of men's minds.

HANLEY'S strength lies, and has always lain, in his rendering of emotion. This he does in a variety of ways. The opening chapters of "An End and a Beginning" are almost completely objective: we are told what Peter does and what he says and what is said to him, and thus we are led to grasp intuitively his feelings. On the other hand, when he tells his story to Brother Anselm, the bare details he sets forth are amplified by sudden and dazzling flashes of memory. Later Hanley presents the states of mind of Peter, Sheila, and Miss Fetch by means of uncommonly successful interior monologues. He is a resourceful craftsman albeit sometimes a careless one.

I wonder why Hanley has won so little recognition in this country. In England he has been praised by E. M. Forster, C. P. Snow, Henry Green and many others, but over here he seems to be known and admired by only a few of us. He has his faults, but they are outweighed by his virtues. In compassion and in power, as C. P. Snow has said, he is surpassed by none of his contemporaries.

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WAR

Mighty Both the Sword and Pencil

"The Memoirs of Field-Marshal the Viscount Montgomery of Alamein, K.G." *(World. 508 pp. $6), is a straight-from-the-shoulder account of his life and controversies by Britain's famous field commander. The autobiography is evaluated by Major General Jim Dan Hill, Army, U.S., Ret., who is both an historian and the president of State College in Superior, Wis.*

By Jim Dan Hill

NEXT to a victory on a field of battle, Field-Marshal Montgomery likes nothing better than to win an argument with a final pen-thrust to the heart of his opponent's major premise. It is in that spirit that he has nursed his memoirs through sundry polemics. Moreover, he is often enough so forcefully and unforgivably right as to alienate the sympathies of many whom he converts. But Monty never asked for sympathy, nor does he write for it. He just wants to win. And he wants to do it within the basic rule of the game: *i.e.*, blunt honesty.

A less forthright man, for example, would have written of his mother more kindly. From the Field-Marshal's sharp pencil (yes, every word with a pencil but with hard lead, no doubt) his mother appears to have been a parsimonious, penny-pinching, nagging driver with a harsh, flint-garnished soul. His father, a benign high churchman, was quite the reverse. Thus Bernard Law Montgomery loved his father, resented his mother.

But by the time Germany's idolized Afrika Korps is driven from Egypt to destruction in distant Tunisia, the reader realizes full well that it was the harsh mother's son and not the benevolent father's pet who cracked the whip. Perhaps Montgomery is hardly aware of this himself. Otherwise he might have given the old girl a posthumous, rhetorical bouquet as a commendation to Clio for having endowed him with the very uncompromising and driving qualities that have brought him battlefield fame.

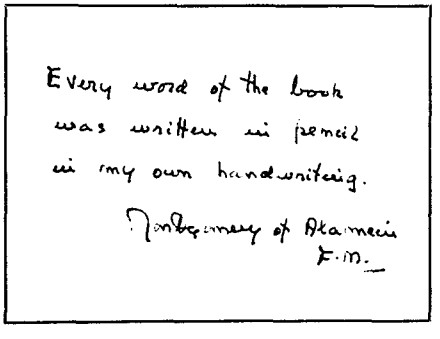
From his father perhaps came the clergylike, calm assurance that both logic and the Lord are on his side. And he is sure there is no substitute for the spoken word in reaching the hearts of men. Few military memoirs reproduce so much of so many of the autobiographers' military speeches. And those subordinate commanders who heard him will testify that, through judicious restraint, calm intonation, and artful repetition of terminal phrases, his remarks were far more effective than is suggested by the rough abstracts reproduced in this book.

In psychology of command, Monty reveals himself a master. He early sought an eccentricity for identifying himself to and with his men, whom he accepted as patriotic civilians rather than spit-and-polish, peacetime yard birds. Thus Monty was the first English general to affect enlisted men's "battle dress." When other high-rankers copied him, he consciously sought another "signature." By accident it took the form of a tank driver's beret with two bright crests where every recruit knew there should be but one. America's General George Patton, with the same consciousness of purpose, established a more flamboyant "signature" with pearl-handled six-shooters in Western holsters, only he called them his "trade-mark."

As long as Monty was the top Allied general on the battlefields of Africa and Normandy, his memoirs indicate satisfaction with strategy and tactics in his theatre. When Eisenhower took direct command in France and Monty became just another army group commander—as were Omar Bradley and others—Monty reveals himself as a poor team man. There are many post mortems upon what-might-have-been.

His principal complaint was Eisenhower's failure to delegate to one man, preferably himself, the command of the entire front. He did offer to serve under Bradley. The strategy Monty advocated was one, and only one, main effort. He holds that in the battle of the Bulge (Ardennes) the Germans forced Ike to adopt the essentials of Monty's proposed strategy, but too late to end the war in 1944.

In all this, Montgomery is quite persuasive, but he will convince few. The political and diplomatic folly of



Left: Churchill, called by Montgomery "the greatest Englishman of all times," visits the Field-Marshal's Tac Headquarters at Blay, Normandy, in 1944. Right: Nine-year-old Montgomery, whose mother endowed him with the uncompromising and driving qualities that brought him battlefield fame and whose churchman father gave him "his clergylike, calm assurance that both logic and the Lord are on his side."

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our wildly proclaimed "unconditional surrender" policy gave such solidarity to Goebbels's malevolent propaganda and fastened Hitler's grip on the Wehrmacht so firmly that it was impossible to subjugate Germany within six months after cracking Festung Europa in Normandy. Whether it was done Monty's way or Ike's way probably made little difference.

Those who expect to find fresh fuel for the Montgomery-Bradley feud incident to the Ardennes battle will be disappointed. "I think the less one says about this battle the better . . . whatever I say will almost certainly be resented." Monty concedes his press conference was folly and admits Goebbels scored a touché with a fake BBC broadcast. A climate of opinion was thus created whereby he could never command the all-American army groups over the entire front. He took his spanking, but has never liked it.

Monty is more critical of fellow Englishmen than of Americans. He is quick to find feet of clay. Field-Marshals Gort, Ironside, and Auchinleck get rougher treatment than his mother. His pencil pricks all politicians except Churchill and Clement Attlee. The former he proclaims to be "the greatest Englishman of all times." Alan Brooke and H. L. R. Alexander Monty rates as great commanders.

Montgomery takes a dim view of America's General Patton and is noncommittal on Bradley. He commends Simpson, Hodges, and Gerow. Of Eisenhower, the man to whom he lost his biggest arguments, he says, "I would not class Ike as a great soldier in the true sense of the word. . . . But he was a great Supreme Commander —a military statesman . . . a very great human being."

Monty's opus is military biography in the very best tradition. At times he praises with a lavish hand. In critiques he spares no one, neither himself nor his mother.

Period Pieces of a Terrible Time

"Once There Was a War," by John Steinbeck *(Viking. 256 pp. $3.95), is a collection of the novelist's World War II columns. How well they stand up today is considered by Stan Swinton, general news editor of Associated Press's World Service, who broke in his typewriter as* Stars and Stripes *correspondent in North Africa, Italy, and France during the last war. As an* AP *correspondent he also covered the Korean War.*

By Stan Swinton

THESE dispatches are—as the author says in his introduction—"period pieces, the attitudes archaic, the impulses romantic." Some of them make exciting reading nearly fifteen years later. When Steinbeck tells of a tiny task force capturing the island of Ventotene, off Italy, his ability to describe precisely and to flesh out the incident with literary form is admirable.

But many of the dispatches, particularly those from a troop ship and from wartime London, today hold only curiosity value. A collection such as this was frequent during and immediately after the war. Issuing it today seems a rather pointless exercise. Steinbeck buffs will appreciate it, of course. So will former war correspondents, for many of these dispatches represent extraordinarily good journalism. War reportage either can be very easy or very hard for the journalist, you see.

The war is transcendent news. Even the indifferent correspondent can satisfy a distant editor without stirring too far from the press camp. If the weather is too cold or his hangover too horrendous, there are handouts which can be rewritten. At the worst he can quote the PIO sergeant on life at the front. The number of PIO sergeants who have been identified by name and home town, but not by job, in dispatches bravely datelined "With the 5th Army in Italy" or "With the 7th Army in Southern France" is staggering.

But journalistic malingerers were few. For the bulk of combat reporters, war correspondence was perhaps the most testing and rewarding journalistic form.

It tested the man. You had to be there to write a stirring and honest account. It couldn't be done back at regiment or division or Army.

It tested reportorial skills. The human mind has a powerful tendency toward escapism in combat. It is much easier to keep your head down and think of your wife than it is to observe carefully and precisely so that you can write accurately and honestly later.

It tested writing ability. You reached the press camp at night, tired, dusty, and hungry, headed for the typewriter and wrote. If you were very good the results had the color and form of dispatches by men like Dan DeLuce, Milton Lehman (of *The Stars and Stripes*), or of these by Steinbeck.

It tested the ability to be a human being. The war correspondent was only a partial participant. He did not stay in the line with the infantry company for a week or ride the PT boat every day or fly the mission over Ploesti ten times. He participated, withdrew to write and send his story and left the soldier or airman or sailor behind to stay until death or rotation or peace came along. If an outfit accepted the same correspondent several times or many times it meant he was respected or liked or both. And this was personally important to the successful combat reporter.

Steinbeck's dispatches reflect all these qualities of good war reporting and, in the second half of his collection, great war reporting in the age of pre-atomic war. But reading them is like taking time out in this new hour of crisis to browse through old copies of *The Stars and Stripes*. It tends to be rather meaningless.

Your Literary I. Q.

Conducted by John T. Winterich

FIRST NAMES, PLEASE

Here are the last names of ten universally known Dickens characters (including Dickens himself). Russell McLauchlin of Detroit, Michigan, asks you to supply the first names. Answers on page 34.

1. Mr. Pickwick
2. Mr. Micawber
3. Mr. Squeers
4. Mr. Pecksniff
5. Mr. Scrooge
6. The Cheeryble Brothers
7. Mr. Weller (Sam's father)
8. Mr. Dorrit
9. Mr. Varden
10. Mr. Dickens

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Closing Down on the Rising Sun

***"Allied Intelligence Bureau," by Allison Ind** (McKay. 320 pp. $4.95), is a short history of American and Allied espionage, sabotage, guerilla and partisan warfare in the Pacific Theatre of the Second World War. Our reviewer, Kurt Singer, has written some twenty-five books growing out of his association with espionage work for the Allied governments—among them, "Spies Over Asia."*

By Kurt Singer

THIS well-substantiated book tells the strange saga of many unenchanted evenings and many horrible war experiences. The exploits are described by one of the directors of the silent services who had established his spy and espionage center on the eighth floor of a tall bank building at 121 Collins Street in Melbourne, Australia. From these headquarters General Douglas MacArthur's spy bosses and the Allied intelligence chiefs fought the war of wits to destroy the emblem of the Rising Sun, which was at that time flying over a major portion of the Pacific. Australia and New Zealand stood in the direct path of invasion and destruction.

Allison Ind, the author of "Allied Intelligence Bureau," was one of the department heads of this Australian-based espionage and sabotage center which battled valiantly against the overwhelming odds of the enemy in New Guinea, New Ireland, New Britain, the Solomons, Guadalcanal, the Netherland East Indies, Buna, Salamaua, the Philippines—everywhere and anywhere that the Japanese had landed or were preparing to invade.

The composition of the spy ranks was unique, being made up of untrained, and often uneducated, native citizens, planters, farmers, school teachers, missionaries, and housewives, volunteers from all walks of life. Many were recruited from lonely jungle camps, sites which placed them on the constant razor-edge of peril. From the swaying tops of palm trees to the insect-infested swamps they maintained an unbroken surveillance on enemy activity.

Seldom before has so complete a story been told of the effective jungle telegraph system or so sad a picture painted of the lonely Allied soldiers who, discouraged and weary, forgot their homelands, the nightmare of war, and settled down with Polynesian women on the Pacific islands until special evacuation ships arrived to break up their romances and to transport them back to Australia.

Allison Ind gives an honest account of the activities of the men behind this sector of the Allied hush-hush service, nor does he neglect to praise the Australians, New Zealanders, the Dutch, Indonesians, and loyal natives for their invaluable contributions to the success of the operations. Four men are singled out as notable heroes: W. J. Read and Paul Edward Mason, Australian coast watchers, Eric A. Feldt, key-man in AIB, and Jesús Villamor, who probably destroyed more enemy convoys, as well as *Kempei Tai* counterspies, than any other one man.

The book contains hundreds of episodes. Some are sketched in a few sentences while others are developed in full chapters. Perhaps the most satisfactory part of the book is the description of the underground and commando activities in the Philippine Islands. One cannot escape the feeling of shock when Mr. Ind reports that natives were paid a tin of meat and a bag of rice for rescuing any airman, Allied or Japanese, not particularly for the humanitarian reason of saving a life, but for the extremely practical monetary fact that a pilot's training costs his government in the vicinity of $25,000.

The men and women engaged in the Allied intelligence service were in constant danger. The major part of their work was concerned with stringing a necklace of coast watchers across the throat of the Gazelle Peninsula, secretly penetrating Manila, destroying important convoys, reporting flying missions, organizing an underground in occupied islands, and inciting rebellions. The agents ferried arms and radios to their contacts, a difficult task since there was a scarcity of submarines and all too often insufficient ammunition to sabotage the existing Japanese war installations. Mr. Ind points out that the inadequacies of matériel was surmounted by the intense bond among the Americans, British, Australians, Dutch, and Norwegians. But, for the most part, says the author, life was a "miserable existence in swamps where the rot of death and the fungoid thrust of new life met in the brown murk."

For the historian "Allied Intelligence Bureau" is a valuable book;

(*Continued on page* 35)

Criminal Record

THE CASE OF THE CALENDAR GIRL. *By Erle Stanley Gardner. Morrow.* $2.95. Innocent bystander (male) appeals to Perry Mason before cadaver appears (as it speedily does); Della Street takes notes in night spot; Paul Drake drapes legs over chair arm; cameras and guns aimed, fired; this number has not just one, but *two*, of those "preliminary hearings"; Ham Burger comes usual terminal cropper; People vs. Godines 17 Cal App 2nd 721 cited. The Stars and Stripes forever.

SIGHT OF DEATH. *By Jeremy York. Scribners.* $2.95. Ultra-tough London mob arranges bank heist by seizing fiancée of key executive; Yard surreptitiously takes hand; noisy climax effective, but identity of main culprit is jarring note. Well-managed nerve-twister.

THE THREE WIVES. *By Alex Fraser. Roy.* $2.75. Women's disappearances baffle British civil servant living in London suburb; murder of wealthy old man brings police in and imperils hero's girlfriend; cops active and good. Fine and adult entertainment, soundly handled.

. . . OR BE HE DEAD. *By Harry Carmichael. Crime Club.* $2.95. John Piper, London insurance exec who takes an occasional private-eye job, looks into disappearance of surgeon's playboy son; Yard called in; drinking-club characters abound; Shavian dialogue indulged in. Neither fast nor furious.

MAN WITHOUT A FACE. *By John Eugene Hasty. Dodd, Mead.* $2.95. Eastern U.S. lad who buys radio station in corn-and-cattle-and-basketball belt is eye-witness to murder near isolated transmitter building, but town's bigwigs rig accidental death verdict; cuckolded college president in cast. Slightly implausible but well-paced.

—SERGEANT CUFF.

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Truman Capote—". . . turns dross valuable under the eye."

Legend of Holiday and the Lost

"Breakfast at Tiffany's," by Truman Capote *(Random House. 179 pp. $3.50), is a collection of stories, in which the title piece, a novelette, tells of an extraordinary woman named Holiday Golightly. SR's reviewer, Paul Darcy Boles, is a critic and novelist whose books include "The Beggars in the Sun" and "Glenport, Illinois."*

By Paul Darcy Boles

OF AN exhibition of D. H. Lawrence's paintings, largely nudes, Rebecca West once noted: "Mr. Lawrence has very pink friends." In "Breakfast at Tiffany's" Mr. Capote has very lost friends or, more accurately, one very lost friend, Miss Holiday Golightly, who is surrounded by as false-hearted a clutch of drab witches and cut-rate warlocks as ever picked one another's bones at the Stork Club.

Holly, disillusioned child bride of Doc Golightly, horse-doctor near Tulip, Texas, was born Lulamae Barnes; as Doc confides during a thwarted trip to the East Seventies to reclaim her, "When I married Lulamae, that was in December, 1938, she was going on fourteen. Maybe an ordinary person, being only fourteen, wouldn't know their right mind. But you take Lulamae, she was an exceptional woman."

She was indeed. Her compressed saga—from the first possibly apocryphal glimpse of her head as carved by an African Negro and relayed, in a photograph taken by Mr. I. Y. Yunioshi, to Joe Bell's Lexington Avenue bar, to her final lipstick-kiss-signed postcard from Buenos Aires—is remindful around the edges of Djuna Barnes's "Nightwood," and raises a few French horn echoes of Iris March, Lady Brett Ashley, and the heroine of John O'Hara's "Butterfield 8" as well. But they are echoes of subject only; Capote's handling of scene, dialogue, illumination of character, near-caricature which rises to revelation, his eye for comedy both social and joyously antisocial; above all, his sympathy for Holly, which can deepen to controlled eloquence, make this short novel his own; and a fine one, outstanding in any season.

To the charges of *pointillisme* which academic children are quick to bring against masterful detail, it may now be remarked that a pencil flashlight is by definition as important as a lighthouse. And there are shadows in which it is far more effective. The great question of why Proust's Duchesse de Guermantes thought more about her slippers than the death of her friend is the sort which, in angular fashion, slides through this novel. It is seen, as it were, through a glimmer of action; yet always perceived.

Meantime, the craftsmanship crackles. Capote's humor, inclined to be waspish, often very funny, flies crisply at such "creatures" as O. J. Berman, the Hollywood agent; Rusty Trawler, the everlasting baby; Mag Wildwood, as interesting a specime of frightful womanhood as the worlc has yet seen. Yet even here there is the tiny shaft of penetrating light; it goes much deeper than exotic burlesque; it is felt, and it turns dross valuable under the eye. When Capote deals directly with Holly he is able to bring the whole luminous question to the top of the mind; to touch pathos squarely.

These are not a decorator's accomplishments. There are equally hard-won triumphs all through the short novel; they add to much. A rare individual voice, cool even when exasperated, never more sure of itself than when amazed, sounds through every sentence. It is heard, as well, in varied emotional keys, through the trio of admirable short stories bracing the title piece. These are "House of Flowers," "A Diamond Guitar," and "A Christmas Memory." The latter seems to me one of the most moving in our language. All in all, an extraordinary book; dealing with the lost, "Breakfast at Tiffany's" finds "the deep note of human existence" beyond moral condemnation, wr laughter, or the world's assessment. And that is art.

Unhorsing a Heel

"The Insider," by James Kelly *(Holt. 384 pp. $3.95), is an account of the manners and mores along New York's "Huckster Alley" and of a particularly harassed executive in an advertising agency. Al Morgan, who reviews the novel, is the author of "The Great Man" and "Cast of Characters."*

By Al Morgan

ALONG with Abraham Lincoln's boyhood, infantry life in the South Pacific, and the last days of Pompeii, the expense-account, charcoal-gray world of Madison Avenue has been completely documented by a long succession of good, bad, and indifferent writers. It's been open season on the admen, "sincere" has become a dirty word, and working for an ad vertising agency is a close second playing piano in a bawdy house.

James Kelly's "The Insider" is still another first novel that aims its sights on "Huckster Alley." But if Mr. Kelly is working in front of a familiar backdrop, he comes armed with something

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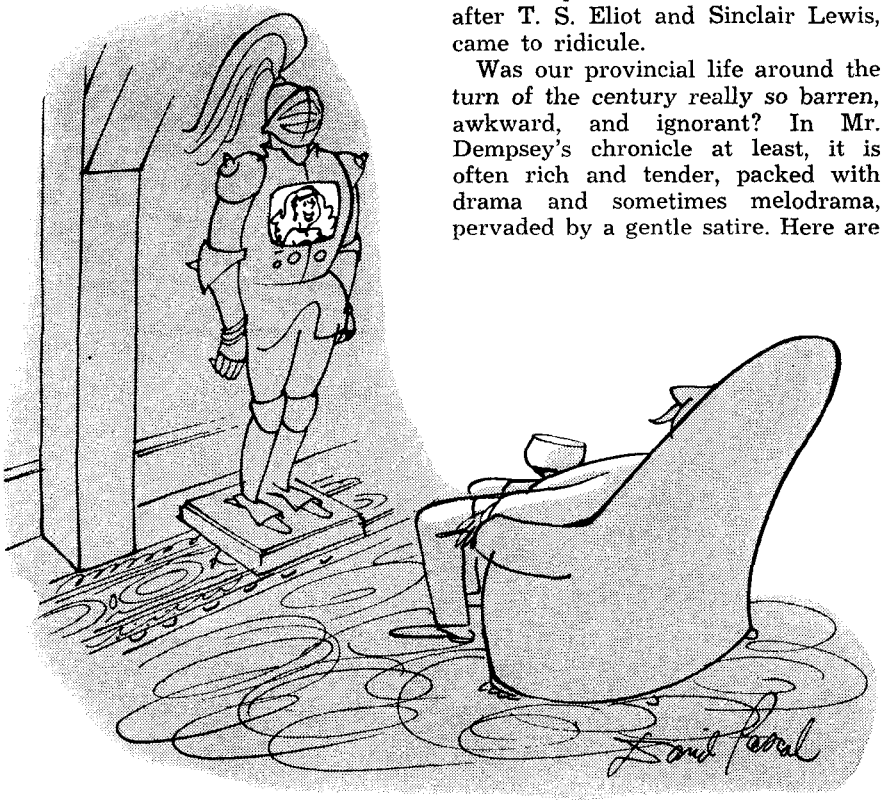
ıore substantial than a willingness › expose and bite the hand that fed im. "The Insider," as a result, is not nly a very good first novel but solid ›idence that Mr. Kelly is a writer of ›rception and skill.

he central character of "The In-ıer" is Mort Noyes, account exec-tive at a major advertising agency. is job is to act as liaison man be-veen the agency and the client, in ıis case a drug firm. Mr. Noyes ›mes to his assignment with the best all qualifications. He is married › the client's daughter and the father his two grandchildren. Mort is self-confessed chameleon with a mple philosophy of life: "Find out hat they're drinking and drink it. ind out what they're thinking and ink it. Find out what they're want-ıg and want it." One of his asso-ates describes him as: "The perfect *ndrea Doria* man—impressive—but oomed."

Mort Noyes, professional charmer, ›n man, compulsive ladies' man, ıeating husband, and hitchhiker on ıe gravy train has it "made," until ıddenly his world explodes in his ıce. His wife, fed up with his un-ıithfulness, asks for a divorce, his ıther-in-law writes him off as a ad investment, and his agency is ›ady to dump him as an expendable.

Mr. Kelly's hour-by-hour docu-›ntation of the destruction of his ero has a compelling fascination. It › evidence of his skill at character-›ation that you'll find yourself caught up in the plight of Mort Noyes, a heel of rather major proportions—and rooting, in spite of yourself, for him to pull himself out of the hole.

In "The Insider" you'll find all the familiar accessories of this school of fiction: the female co-workers who are willing to share their beds as well as their ideas, the agency partners who panic at the slightest sign of client dissatisfaction, and the underlings who slip on the brass knuckles in the infighting. You'll find something more, however: a new novelist of striking talent and power. "The Insider" is, by a wide margin, the best of the current crop of Madison Avenue exposés.



A Mellow Midwest

***"All That Was Mortal," by David Dempsey** (Dutton. 480 pp. $4.95), is a broad-scale novel about Midwestern small-town life in the early years of this century. It is reviewed by critic and essayist, Maxwell Geismar, who is the author of "American Moderns."*

By Maxwell Geismar

THIS is a panoramic novel of a country town in Illinois in the first two decades of the twentieth century. It recaptures the nostalgic atmosphere of our provincial and rural existence in the "age of innocence"—that atmosphere which Sherwood Anderson used to cherish, and which so many of our sophisticated modern writers, after T. S. Eliot and Sinclair Lewis, came to ridicule.

Was our provincial life around the turn of the century really so barren, awkward, and ignorant? In Mr. Dempsey's chronicle at least, it is often rich and tender, packed with drama and sometimes melodrama, pervaded by a gentle satire. Here are all the trappings of our earlier agrarian scene: the Fourth of July, the county fair, the trotting races, the church socials, the poor farm, the conniving village banker, the battle for the railroad which will determine the future of New Linden. For the country town, during the course of the novel, becomes a prosperous, thriving, and typical Midwestern city.

Clara and Mabel Rankin are the twin heroines of the tale. Their father, Will, runs the country store; their mother, Hannah, wants to get ahead in the world. Clara does indeed get her hands on Ollie Diedrick, the third-generation scion of a Germanic mercantile "aristocracy." (Mr. Dempsey is both shrewd and entertaining on the social-economic bases of his Illinois town, the social hierarchy which replaces the rural equality.) The Diedricks represent raw, vulgar material power; their "ascendancy" is a fine episode in the novel. But Ollie is both weaker and more slippery than his father and grandfather: He leaves Clara with an illegitimate child. Both of the Rankin girls have tragic lives in fact, and this is compounded by a curious and rather Faulknerian web of sibling jealousy and hatred. The struggle for economic power or social advantage destroys all these lives to a certain extent. We feel the loss in the novel of a more homely, simple, decent "small-town" way of life.

What is missing, I think, is the earlier tradition of rural violence, fanaticism, and agrarian "protest." With the exception of Old Man Trainor, a fine portrait, everything here is a little too mild and gentle. The central figures in the novel, despite all their misfortunes and tragedies, are almost too sweet—entirely too good and too decent. To a certain degree it is sentiment, not emotion, that we feel in these pages, and a bolder and sharper tone might help Mr. Dempsey's future work. But the texture of this first novel is very pleasant indeed, and it makes attractive reading.

SCHOOL DAYS: Charles Calitri's novel **"Strike Heaven On the Face"** (Crown, $3.95) offers unusually difficult problems of appraisal. The complicated questions of the serious novelist's sense of responsibility, and calculation of the gap between his best intentions and his result, are especially perplexing in this book.

His story materials are sensational in the highest degree. The novel's dramatic development turns upon the exposure of a "sex club," devoted to orgies, among some high school students in a small city. This explosive problem rests in the lap of Walter

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Charles Calitri—"complicated questions."

Davis, dean of the high school. He wrestles with it against pressures from many quarters to hush it up and ignore it. He tracks down the members and makes the facts known to their parents.

Some portraits of teen-agers are well done. Davis's son Bob is one such—a decent and perturbed observer. Barbara, a girl victimized by the club, and Al, with whom she had been going steady until her mother's dislike of him forced her into other circles, are movingly drawn. A sex relationship between them is used in counterpoint to the sickly club crowd. Potentially tragic adolescent sex problems are validly observed in Al and Barbara.

Unhappily, Mr. Calitri seems to have no clear theory of the significance of the club relative to the school community except to note that it affects a small minority, yet to this minority all his attention is given, causing it to seem representative in spite of disclaimers. He has no clear view of the cause of the behavior except the suggestion of adult failure; no clear statement of its moral implications, except that it's not good; no clear program of how to deal with it, except to invoke "understanding." He gropes toward the idea of responsibility in sex relations, but not with a sharp clarity of definition.

I believe Mr. Calitri, himself a teacher, is a sincere man. The failure stems from the shallowness of the terms in which he casts his material. His method, his story structure and details, cannot serve any constructive purposes, as he presumably would wish them to do. They remain sensational and inflammatory in the unsolved problems of an unsuccessful and ill-advised novel.

—Edmund Fuller.

COMMUNISM

Removing the Mask of a Monolith

***"Eastern Exposure," by Marvin Kalb** (Farrar, Straus & Cudahy. 332 pp. $4.50), is a personal account of what the author, a former press attaché at the American Embassy in Moscow, observed during the post-Stalin "thaw" and its aftermath. Mr. Kalb's journal is assessed by Richard C. Hottelet, who was CBS news correspondent in Moscow during the same period.*

By Richard C. Hottelet

EARLY in 1956 Marvin Kalb went from Harvard's Russian Research Center to a job as press attaché at the American Embassy in Moscow. He took with him a keen, inquiring mind, fluent command of the Russian language, and all the advantages that diplomatic status can give an amateur who is not bound by the discretion of secret diplomacy.

In the year that he spent in the Soviet Union he sent back to his friends in this country a running account of his travels and experiences. This journal, now published as a book, is an informed outsider's penetrating look at a remarkable, perhaps crucial phase of the post-Stalin period—the year of the Twentieth Party Congress, the "thaw," the Hungarian Revolution, and the return to orthodoxy. The diary form has its limitations but it also has the great virtues of authentic testimony. Kalb's is a very personal book, dealing mainly with people, in which the hope and despair of Soviet citizens from Leningrad to Tashkent emerges as the human counterpoint of Kremlin policy.

The author put his time to good use—prowling around Moscow and environs, poking into Kiev, Georgia, and Central Asia with a sharp eye. Everywhere he spoke to people; or they spoke to him, emboldened by the presence of a foreigner and by the general relaxation of tension to speak their minds with startling frankness.

There was the former lieutenant in the Red Army, an expert mechanic, unemployed for three months, who had not eaten for two days. "Bulganin and that man from the party," he spat, "are both fat because they have good jobs. I am thin and have no job. This is a cursed country. Take me with you."

This theme runs through the book, echoed by the Armenian in Samarkand (also unemployed) to whom everything in the Soviet Union was second-rate, and the old lady in Tbilisi who exclaimed, "We don't like Russians here—and we don't like those two fat fools." There are variations on the leitmotiv—and the reporter, of course, meets people who are or profess to be genuinely devoted to the Soviet system. But page follows page of documented instance pointing out the cracks in the Soviet monolith: the social, political, economic, and national strains which bedevil the men in the Kremlin.

One fascinating experience, which few other Western travelers in Russia will have had, is the encounter with a Leningrad proletarian and his views on the Soviet upper classes. The new aristocrats, for their part, romp around the Black Sea resorts, wear Western clothes, dress for the theatre, and use their influence and connections to keep white-collar jobs in the big cities. A

Belladonna

By Doris Holmes

Nightshade: a strong-scented plant with poisonous leaves, white flower, and edible berries.

THE old nightshade
which you read
was death to eat

Is, like woman,
grown with venom,
but sweet, sweet.

O natural man,
miss the bane,
and eat the berry.

It will feed you
as the white flower led you.
O loves, to live, be wary.

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young economist is obviously sure of his ground when he says, "Without money you are nothing."

The effects of Russian imperialism in Central Asia and the subjugation of cultures like the Uzbek, Armenian, Yiddish, and even the Georgian come out in conversations that are as chilling as they are matter-of-fact. But certainly the most interesting and significant aspect of this casually, often breezily, written journal is the insight it gives into the spirit in which people conform to the demands of the omnipotent state.

The uniformity of public behavior, conditioned by the twin forces of compulsion and persuasion, creates the impression of monolithic solidarity which much of the outside world entertains about the Soviet Union. Foreign observers who live and travel there, however, soon penetrate the masklike quality of this appearance. They realize that the absence of dramatic resistance in that part of the population which is not mentally inert is due as much to sheer caution as it is to resignation or indoctrination. The average intelligent Soviet citizen will take his cues from *Pravda* on what to say, as the average intelligent American takes his cues from a traffic light on when to cross the street. What Kalb does, in a number of striking portraits, is to indicate the nervous tension, the corrosive doubt that has spread among students and professional people who, while outwardly going along, demand more intellectual content in their lives than Soviet policy and Communist ideology can provide.

There is the story of Kostya, one of Moscow's gilded youth, but with a conscience, and his search for new meaning in proto-Leninism. He calls the Marx-Lenin Institute the "Institute of Black Magic" and feels the need to "go to the people" for new hope and new moral standards, just as young men and women like him, the *narodniki* of the nineteenth century, went out to find a new pattern for Russia in the villages.

Kalb describes how, in 1956, students stretched the limits of conformity to a degree that startled the regime, which had ample additional reason for concern in the Polish and Hungarian rebellions. Whereupon Stalin was rehabilitated and the damper put on any free expression. But the thinking people of the Soviet Union who resent being compelled to live a lie, and the simple people who feel disturbed at being urged to hate when they want to live in peace are proof that even the isolated mind creates standards of comparison—that indoctrination has its limits. This is not the weakest of the inner contradictions with which Khrushchev must cope.

Inside a Country Standing Still

"A Case History of Hope," by Flora Lewis *(Doubleday. 267 pp. $3.95), is a scrutiny of Poland, particularly the events contiguous to the October uprising, which the author—the wife of* New York Times *correspondent Sydney Gruson—reported at the time for numerous publications, including* France-Soir. *Ernest Leiser, who keeps his eye on the satellite scene as CBS news correspondent covering Central Europe, is our reviewer.*

By Ernest Leiser

FLORA LEWIS has given us a thoughtful and illuminating appraisal of the desperately precarious position of Poland today in the world that Moscow rules. It clings, she writes, "to a kind of plateau, far above the dark past, far below the hopes for the future." She describes with understanding the impulses now pushing Poland and its Communist leader, Wladyslaw Gomulka, back toward that past and away from the modest freedoms wrested from Russia during the incandescent days of "The Polish October" of 1956. She tells of aspiration turned to disillusionment among the "liberal" Communist intellectuals and she tells how they have been disavowed by "the regime which was in a large sense their creature." Her book unfolds the story of the unending wearing-down process by which the Soviet command has sought to bring Poland and Gomulka back to conformity and how the pressures "have only mounted with each of Gomulka's concessions to Moscow, in the classic pattern of appeasement." Yet Miss Lewis also traces for us the line that, so far, Gomulka seems determined to hold, a line whose strong points are accommodation with the Catholic Church and indulgence toward the Polish peasants.

Her conclusion is an uneasy and uncertain one. It is, she says, "too soon to say whether the Polish experiment has failed its goals. The next few years will be decisive, for the country cannot long stand still and must either resume its march ahead or fall back under tyranny, when all the struggle will have to begin once more from the beginning."

I am not at all sure that this adds up to "A Case History of Hope." Still, however unfortunate the choice of a title, it cannot detract from the content of her story. Miss Lewis has presented, in a brilliantly authentic way, one of the most exciting episodes in the history of Communist imperialism.

Considering her credentials to write about "Poland's peaceful revolution," this is not surprising. If ever, in our day, a news story has become personal journalistic property, the story is that of The Polish October, and its proprietors are Miss Lewis and her husband, Sydney Gruson. He, as the Warsaw correspondent of *The New York Times*, and she, as a contributor to *Time*, *France-Soir*, and a dozen journalistic points-in-between, were a great deal more than ordinary foreign observers of the events in Poland between 1956 and 1958. They made themselves the intimate diarists of those events; they were the close and trusted confidants of many of the main participants; they were inside onlookers during the heady celebrations of the new freedom, and they held the aching heads and administered the psychological aspirin for the morning-after. They gave a sympathetic, but responsible, day-by-day account of the Poland they covered that has received too little public recognition but which has been the admiration—and envy—of all their professional competitors.

It is important to remember this in reading the chapters of Miss Lewis's book that deal with the four months between the Poznan uprising in June and the ascent of Gomulka, in October, 1956. These chapters read like the instalments of a mystery story, complete with vivid dialogue, but Miss Lewis did in fact possess many of the important clues to the story. Flora and Sydney were informed of closed meetings of the Communist Party's Central Committee by members of the Committee themselves. This has never happened before to non-Communist journalists reporting the secret world of Communist maneuver and machination—and it is not likely to happen again, at least in the near future.

Not all of Miss Lewis's book—it is her first—measures up to her talent and the story she has to tell. Some of it is poorly organized. Her account of the thousand-year hold that the Catholic Church has on the people of Poland is listless and perfunctory. Her thumbnail history of Poland's

(*Continued on page* 37)

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Space Must Take Its Toll

NO ADVENTURE in history, no crossing of oceans or plowing of plains or fabrication of metals, in the long run means more to the liberation of human potential—to the humanizing of humanity—than the conquest of space and the settlement of the planets. Yet this thing is not going to come about by itself. A placid and euphoric mankind is not going to be delivered of the empire of space by a few gentle, omniscient scientists and Pentagon planners without any birth-pangs of its own. Mankind as a whole is going to have to pay a huge price for its enterprise; it is going to have to stand in back of the individuals who form, personally, the vanguard of the enterprise; and the wise way to do this is to look at the enterprise realistically, hardheadedly, as the giant encounter with the Unknown that it is.

Although, after a bad start, we Americans seem to have digested the first steps in space into our imaginations and now hunger for more, most of us still don't understand what we're getting into. We have no immediate idea of how expensive space is; how much more expensive it will be when the probing phase is completed and we commence to establish men and stations on the Moon and to undertake the next steps, the probes and explorations of Mars and Venus. It is probably fair to predict that the American public won't choke on dollars-and-cents invoices, but there is another, far more important aspect of the cost of space-work for which the American public is, if anything, even less prepared. That is the cost in human life.

Americans—who suffer excruciating agonies when a small girl falls into a well, or a small dog treks across seven states seeking its master—must steel themselves against a huge, yet unpredictable loss in operational personnel, perhaps as high as 50 per cent, in the first phases of space development. The losses will result from the facts that space is rough, and space is unknown. It is a killer. Space is the natural habitat of dust, hydrogen molecules, and electromagnetic fields, not delicate skinfuls of membranes, nerves, and juices. In space, almost none of the elaborately evolved, and ever-so-priceless, adaptive machinery that makes life on Earth possible for human beings has any efficacy. Up against the thermal rigors of space, of what use is the body's homeostatic apparatus: the pores and pigments of the skin, the vasoconstrictory system, the respiratory center—these marvelous engines which, with a little help from fur capes or parasols, enable a man to thrive through a hard winter in Point Barrow or a steaming summer in Surinam. Naturally, medical engineers are hard at work on designs to protect the body against its own frailties; but the vulnerability of this equipment adds to the vulnerability of the vehicle which transports the body into space, and thus adds another dimension to the gamble of the whole endeavor.

But, at least, against a known danger like absolute zero some means of attack, no matter how extraordinary, can be plotted. What about the Unknown? What about the other gruesome surprises lurking in space? Scientists have already been surprised by the now-renowned belt of high radiation engirdling Earth several thousand miles up. We're told that a man can be sufficiently shielded to pierce this murderous capsule, but further out lie other ambushes, each of which will exact its own toll in human life. What of the possibility of puncture of the craft by meteoric bits? On this matter complicated calculations have been carried out. One authority on meteor *vs.* space-ship summarizes his discussion this way: "With a hull thickness of more than a tenth of an inch, a satellite of a few tens of yards diameter will have a lifetime of a few months, and a smaller satellite of only a yard diameter with a similar thickness of hull will have a lifetime of very many years." As a man-carrying vehicle would fall in the first category, this prognosis does not inspire unlimited optimism, although the odds probably can be lengthened by the obvious means of compartmentation and thickening or doubling of the hull. However, our authority goes on to refer to "the uncertainties of the whole problem."

IN OTHER words, we must wait and see. Of course we must. And we will see a great many things more interesting than meteors before man has run his course through the Cosmos. But the price will be a fierce one, in terms of individuals who see, for society, not with their eyes but with their lives. Too often, the deaths of brilliant young adventurers will be the building-blocks with which the rest of us, acting collectively through time, rear up the edifice of human achievement.

It is too easy to say that this is the fatuous attitude of an author who can safely rhapsodize on the heroism of death-in-the-cause-of-progress when he himself is too old, and too heavy, to enlist for the Moon. But is it not always best to understand the consequences, and the costs, of what we plan to do? Is not the brain's most precious function to warn us of the probabilities of the future? Space is infinitely—one might say, exquisitely—perilous. To plumb its secrets will cost a great deal of money and—unfortunately—a greater cost in life. The main job will be done, of course, not by fat and middleaged authors—whether they believe in heroism and progress or not; not by cynics who preach that humanity's going to hell-in-a-basket; not by generals who marshal the planets in platoons in some futuristic war of their imaginations. The job will be done by the young men and women of the rising generations who volunteer for the duty; who would rather labor in, and with, this superb master-expression of human ambition, at whatever the personal risk, than buy any kind of safety. It is only proper that the rest of us should pay them the honor of appreciating what it is that they face.

—P. R.

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LETTERS TO THE EDITOR

EPRINTS ON REYNOLDS

HAPS distributing reprints of N.C.'s itorial on Earle Reynolds (*SR* Oct. 11) night help. I would be willing to do that f *SR* can give me an idea of the charges nvolved.

WILLIAM D. HAMMACK.

Kenka Park, N.Y.

EDITOR'S NOTE: *Reprints of "Earle Reynolds and his Phoenix" have not been prepared, but additional copies of the issue in which it appeared can be obtained at the following rates: 1-25 copies, 25¢ each; 26-100 copies, 20¢ each; from 101 copies on, 15¢ each.*

A SMALL FORWARD

ATTACHED find a check in the amount of $100, which I would like you to forward to Earle Reynolds. It's a very small gesture, but perhaps he will appreciate it anyway.

STEVE ALLEN.

New York, N. Y.

ALL SUPPORT

REYNOLDS has our moral support and if there is any other support he may need we should feel free to ask it of us.

MRS. H. N. TAYLOR.

Chicago, Ill.

WE CAN BLUSH

I THINK A quote from John Dewey might be appropriate: "As Americans, we can only blush with shame for this scar on our repute for fair play."

THOMAS J. LYON.

Logan, Utah.

UNSATISFIED

AS A LAWYER (and one who is very proud of that profession) I am not satisfied that Dr. Reynolds has received a fair hearing. I am very happy, therefore, to offer what I can to his appeal.

CHARLOTTE ORR GANTZ.

Doylestown, Pa.

IS THERE A WAY?

WE VERY MUCH want to help out Mr. Reynolds in his unjustified and unexpected legal expenses. Can *SR* tell us how we can do this?

MR. AND MRS. HAROLD ADAMS.

Prescott, Ariz.

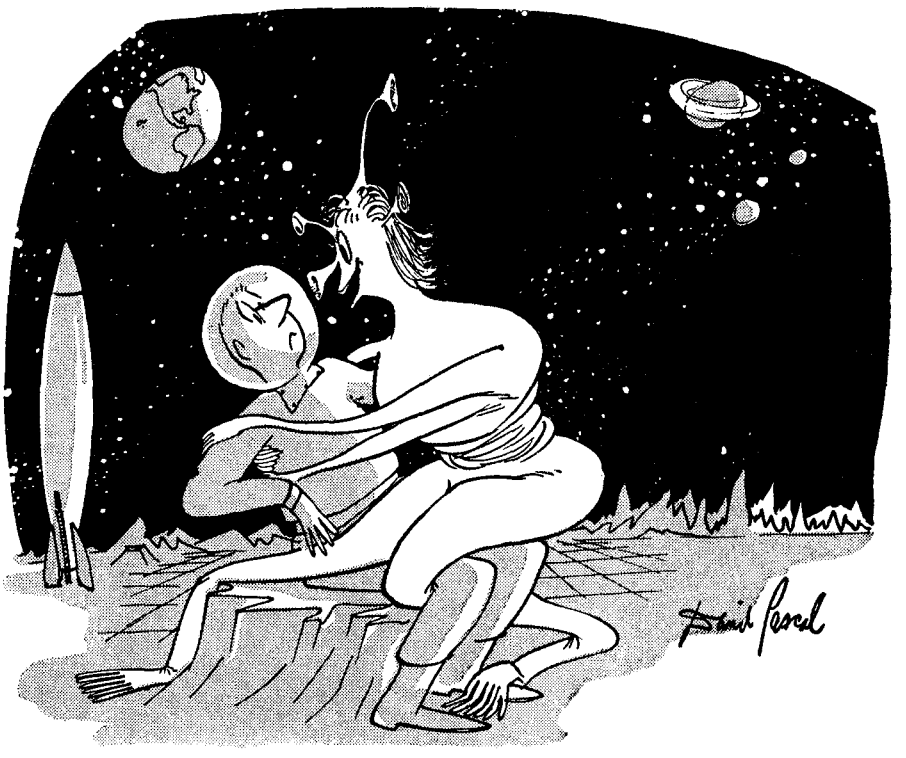
EDITOR'S NOTE: *Anyone wishing to contribute to the cost of Earle Reynolds's defense can send a check, made out to Earle Reynolds, in care of the Editor, Saturday Review, 25 West 45th Street, New York 36, N.Y.*

WHENCE THE RIGHT?

WILL SOMEBODY please tell me where and when the United States acquired the right arbitrarily to sequester 390,000 square miles of the Pacific Ocean and to imprison anyone who dared enter it?

H. L. WILLIAMS.

Bloomfield, Conn.



"But, I *am* a female."

NO MORE ISOLATION

THE SPIRIT MOVES me to congratulate N. C. on "The Retreat from Decency" (*SR* Sept. 27). This is a step in the right direction to quiet the anti-U.N.ites, who believe the U.S. can remain isolated in this shrunken, unstable world. I hope that Patterson of UAL thinks twice about the "sharp-voiced bullies" who convinced him *not* to advertise such a worthwhile organization on UAL.

JOHN W. KURTICH.

Orange, Tex.

NO MORE CUSTOM

WE DO NOT feel that we care to patronize United Air Lines any longer. We feel that in a field of operations such as aviation, where so many intangibles come into play, an organization which does not have the courage of its convictions has no right to try to serve the public.

MRS. JOHN L. KRAEMER.

Lagunillas, Venezuela.

SENSE OF CRISIS

WE SHOULD not only pray for "world peace" but also join wholeheartedly with other nations in keeping this peace. Our membership in the U.N. is not enough. We need all the help we possibly can muster to bring the sense of crisis to the complacent American people.

DEAN ECKHOFF.

Manhattan, Kan.

SMALL, NOISY, VIOLENT

UAL's RETREAT has been accomplished by a small, noisy, and violent minority of American citizens. They may make the most noise, but UAL is making a mistake if they think they represent the considered opinions of the majority of Americans.

CELIA M. HUNTER.

College, Alaska.

HOPE OF HUMANITY

THE UNITED NATIONS represents the hope of humanity. It represents progress.

EDMUND C. BERKELEY.

Newtonville, Mass.

BITTER, NARROW

IT SADDENS me that there are such bitter, narrow people in the world.

KARL MENNINGER, M.D.

Topeka, Kan.

OBVIOUS LACK

CAPTAIN DENT'S project was certainly a worthwhile one, and United Air Lines displays an obvious lack of "initiative, wisdom, and courage" by discarding it *as quickly as possible* (and as *quietly*) when faced with anti-U.N. protest.

MRS. T. C. LEMCKE.

Middlebury, Vt.

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The Word or the Fact?

"THERE was a time," writes Edmund Wilson in the *New Statesman*, "when *The Saturday Review of Literature* talked constantly of 'communications,' which seemed to include everything from Homer to the latest be-bop record." Mr. Wilson goes on: "To call everything 'communications' was evidently intended to have the effect of dignifying the dope purveyed on the movie screen, the radio, and TV by pretending that it had been concocted by people who wanted to convey some message to their fellow men and, at the same time, by including the fine arts in the same category with film and comic-strip, of making them appear less formidable."

One seldom catches the Wise Man of Wellfleet with his guard down and something that looks suspiciously like the old flannel underwear of academic prejudice showing, but Mr. Wilson should have known better than to let the word "dope" get in there. It is a value-word covering an assumption (that the popular arts purvey dope). And the study of communications is precisely the study of how much, if any, of the stuff purveyed *is* dope, and what the conditions are which tend toward doping and what the effects of dope and non-dope may be.

Mr. Wilson found that Columbia University is offering a course in "Research in public opinion and communications" which includes "the public opinion survey . . . analysis of data . . . content analysis and audience effect," and concluded that "communications is here simply a handy name for the various techniques of propaganda." The description itself indicates that the course includes a sociological study of the effect of the techniques.

Apparently mystified by what he found at Columbia, Mr. Wilson wrote to Jacques Barzun for enlightenment. Dr. Barzun replied that "the usage is faintly justified by . . . the need to describe the new, electrical means of addressing large groups." But he said he had himself "tried to prevent the use of 'communications' and worse still, 'communication arts' to designate courses in radio, television, and the rest."

I can see why Mr. Wilson wants to deny a large-sounding name to entertainments he finds trivial and mocks at, as Sinclair Lewis mocked at "realtor" and "mortician." I can see why Dr. Barzun thinks "communication arts" an unnecessary rubric for courses in lighting, lens adjustment, and dissolves in television, although courses in the technique of painting come under Art and the proper use of the pedal comes under Music. But Mr. Wilson is hostile and Dr. Barzun is skeptical—and the vital fact is that a new thing has come into existence—a revolution in the ways by which the minds of men are reached—to entertain and to inform and to persuade.

I am quarreling with two people for whom I have great admiration and I should say that the original bearing of Mr. Wilson's discussion and Dr. Barzun's comment was about the word "communications" itself. Neither was discussing the subject, but each has indicated an attitude which is all-too-familiar in the history of the American intellectual. I cite another. David Riesman, noting the work of Reuel Denney, Marshall McLuhan, and Patrick Hazard in bringing the materials of the public arts into the classroom, says he is "willing to defend these adventures," but he has "misgivings" as he envisages "schoolteachers whose training has given them only the shadow of a connection with any literary and humanistic tradition chatting with their classes about George Gobel or the latest feud in the Arthur Godfrey household . . ."

The unwillingness of teachers in the great tradition to discuss Gobel's style and the significance of popular interest in Godfrey's feuds has already had a tragic effect. If the mass media had been integrated into college courses during the past ten years we should now have some millions of households in which the movies, radio, and television were subjected to at least a minimum of criticism.

About a year ago I suggested to the president of one of our great universities that a department, or at least a chair, be established for the discussion of communications. He replied that the colleges which ha' established either of these hadn't ha much success with them.

Whose fault is that? The people I'm quarreling with here are men of liberal imagination. What can we hope for from the less intelligent, who so often guide our educational systems?

—GILBERT SELDES.

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MUSIC TO MY EARS

Reiner Returns, also Cliburn, De Los Angeles, Simionato

THE Chicago Orchestra has been, off and on, a great orchestra for decades, but it is doubtful if it has ever played better than it did when Fritz Reiner brought it to Carnegie Hall for the first time in his five-year tenure. With or without comparison with its last previous New York hearing, when Rafael Kubelik was making rough and tumble out of Beethoven's "Eroica," this was vibrant and alive, warmly colorful, and deeply-felt orchestral artistry, in which the mutual pride of men and maestro was keenly evident whether in such Bs as Berlioz ("Corsair" Overture), Brahms (Symphony No. 3), or Bartok (Suite No. 1), or the "Rhine Journey" from Wagner's "Götterdämmerung."

Around the circle of American orchestras, the Chicago has always been regarded as a "German" orchestra, and Reiner provides it with just the right admixture of European and American values to realize its players' potentialities best. Thus, the fundamental coloration comes from deep and sonorous basses and cellos, to which the upper strings are added, in conformity, rather than vice versa: mellowness rather than brilliance characterizes the brass, resulting in a tonal mass of wonderful consistence rather than mere surface sheen. It showed, in the Berlioz, that it can dazzle as well as poetize, and it is certainly among the first four ensembles of the country.

For a fifty-year-old "novelty," Reiner reached back to the days of his Hungarian youth to present an aural glimpse of the Bartok who was twenty-four when he himself was seventeen. A revealing as well as curious work, the five-part suite is a frank and spirited expression of admiration for some composers of the time for whom Bartok had an affinity—Strauss, primarily, Wagner, and Liszt. But the roots of Bartok in his country's folk music is also apparent, especially in a dance "Finale" which gives clear portent of the man to come. I liked listening to it best with a sense of the late-life "Concerto for Orchestra" in which the elderly master looked back on some of these youthful impulses with another mind and inner ear. (The brilliant playing made some of its discursiveness less apparent than it might otherwise have been.) Reiner showed his full stature as a musical mentality and artistic standard bearer in the Brahms No. 3, which had plasticity, purpose, and a vast understanding of where the music—sometimes encrusted by orchestration—is in this somewhat sauced-over score. In this vein, Reiner is entitled to deanship among conductors of major American orchestras not only in chronology but in fact.

SEPARATING all temporal facts from the enduring ones about Van Cliburn's reappearance in Carnegie Hall as soloist with the New York Philharmonic Orchestra under Leonard Bernstein's direction—such as whether he should have played the Mozart and Prokofiev concerti originally announced for this date, and if he didn't, why he didn't—and reverting to a fundamental one, the question is: what kind of a performance of the Rachmaninoff No. 3 (for the thirty-fifth, thirty-sixth, thirty-seventh, and thirty-eighth time since his mission to Moscow) did he give?

For all its sweep and good musical impulse, a rather brittle-sounding, unduly melting, and in a certain sense feminine one. Time after time, a mental comparison with such available standards as the composer's own or the possibly more and certainly not less definitive statement of Vladimir Horowitz left one with the feeling that incisive attacks were being reduced to pin points of emphasis, while strongly affirmative statements of deep feeling were being downgraded to rather supine curves of sentimentality. A lack of tonal mass to override the orchestra at crucial points in the first and final movements was another limiting factor, plus an inclination to indulge the weaker aspects of the composer's creation at cost to the stronger. This is not to deny Cliburn the persuasion inherent in any musical point of view convincingly stated, and the audience reaction thereto.

Part III of Bernstein's examination of the American music of an older generation found him discoursing, verbally and aurally, works of Wallingford Riegger ("Music for Orchestra"), Carl Ruggles ("Men and Mountains"), and John Becker ("Symphonia Brevis"), affiliated by status of pioneers, rule-breakers, and individualists. The trouble about talking of music as well as playing it is that the intellectual concept of a pioneer embodies the idea of a following; and none of these men could claim such leadership. Riegger's "Music for Orchestra" is, on the whole, a well-made but fairly minor example of his capabilities, the Becker "Symphony" (of protest against "intolerance, prejudice, pretense, and sham") more vehement than compelling, and the Ruggles reactions to poetic excerpts of Blake pungent and well-sounding, if not really responsive to close examination. The three patriarchs (Riegger, at seventy-two, was the youngest) were present to receive the lift of Bernstein's compelling performances, and the audience response.

BEFORE and between the orchestral performances, fine singing was available in Carnegie Hall from Giulietta Simionato as principal performer in a concert version of Bellini's "I Capuletti ed I Montecchi" and from Victoria de los Angeles in recital. In this version of the perennial Shakespeare, the hero is a mezzo-soprano, the Juliet a soprano (effectively represented by Laurel Hurley). The presiding officer of the American Opera Company's effort was Arnold U. Gamson, who is learning to match vigor with discipline.

As a work, "I Capuletti ed I Montecchi" has but one failing: the greater identification for his musical impulse that Bellini found in "Norma" a few years later in his short life. The diction of Bellini's melodic prose, the nobility and grandeur of his harmonic colors serve the theme of Druids and Romans, the tempted priestess and the distraught mother better than they do the personal passions of "Romeo." By whatever measure, however, Miss Simionato gave a demonstration of vocal power, finesse, and artistry ranging from a solid bottom G to a top B flat which put her in a lonesome category among contemporaries who profess her range. That Miss Hurley kept in reasonable relationship to this virtuosa effort speaks well for her own growth as well. Richard Cassilly, Ezio Flagelo, and David Smith followed at a respectful vocal distance.

Miss de los Angeles was a singer of conviction and versatility, artistry and eloquence in her season-opening effort. What has sometimes been lacking in impact and fervor was, this time, instantly at her command in an opening Handel group, a condition that was sustained without lapse in the succeeding Schubert and Brahms groups, also the French and Spanish material that followed. Of special value was her "An die Musik," to which Paul Berl at the piano made a contribution of quality.

—IRVING KOLODIN.

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BROADWAY POSTSCRIPT

The Wong Side of the Tracks

WHICH comes first, the person or the act? In **"The World of Suzie Wong"** a thirteen-year-old Chinese girl has been violated by her guardian uncle and is forced to become a prostitute, but she remains a conventional, moral girl at heart. This personal goodness eventually leads her back to a moral relationship with a young artist who is equally good. By exercise of virtue and self-discipline the persons triumph over the act.

While this notion is hardly original, good plays have and will continue to be made around it. However, I'm afraid Paul Osborn's adaptation of the Richard Mason novel doesn't stand very high on the list. This new play rests its case on some lovely and ingenious scenery by Jo Mielziner, some colorful staging by Joshua Logan, and some fascinating French flirtation by France Nuyen (Broadway Personality Number 1 of the 1958-1959 season). The show manages to prolong erotic excitement by having its leading man, William Shatner, turn down the delicious offer of true love and sex until the last act. Then it is prolonged a few minutes more by having Suzie postpone it one day, so that she can be as moral as the non-prostitutes. But these exercises never truly illuminate or make poetic the real position in which Suzie and her artist friend find themselves. Both are outcasts who want to come back into society on their own terms. And in being more obliging than life, the authors have created a tale that is less interesting and less moving.

IF you are really interested in social outcasts and the relation of acts to the people who are involved in them, I recommend a visit to Theatre East, where Jean Genet's **"Deathwatch"** is playing.

This new play by France's most controversial playwright is a strong, unflinching study of three criminals incarcerated in the same cell. These men have no desire to return to society. They know the difficulty of wrenching themselves loose from the sane and dispassionate workaday world into the open space between life and death. To be in orbit is meaningless. To be alive is to be rocketing towards an unknown destination. Thus, they savagely resist the forces that might pull them back from this terrifying journey.

The leading character, Jules, is a criminal by desire rather than by accident. He is homosexual and keeps pictures of criminal heroes under his mattress. He has two fantasies. The first is identification with criminals who have more courage than he does. In "Deathwatch" this materializes in the figure of Green Eyes, a strong man who has murdered a girl out of what seems to have been epileptic compulsion. The second fantasy, a homosexual drive to both love and hurt, is represented by the third prisoner, a handsome young pimp named Maurice.

Thwarted in achievement of either of these drives, Jules is perversely driven into becoming a murderer. But his act is phony and leaves him more alone and more frustrated than ever. M. Genet translates this frustration into poetry. And this poetry is concerned with the forces of real life as it is lived in the jungle. Not the public jungle of ruthless businessmen and racketeers, but the private jungle of unleashed anti-social emotion.

This sort of jungle behavior can be observed in children before the social inhibitions set in, or in adults who find their anti-social fantasies manifesting themselves in incriminating acts. Society is a way of removing oneself from this jungle, but it is also a way of removing oneself from the terror and wonder of jungle life. To live with some of the wonder and without too much of the terror is the vital challenge for modern poets who want, also, to be *real* poets.

Director Leo Garen and scene-designer Jack Youngerman have evaded nothing, so the production has an admirable directness and deep-burning genuineness. As Jules, Vic Morrow has the task of playing a coward with a drive towards martyrdom. While Mr. Morrow doesn't completely escape the actor's pitfall of wanting to seem noble, he does capture the strange brutality-tenderness ambiguity of the character. Harold Scott is ideal as Maurice, playing M. Genet's pretty homosexual fantasy with such purity that he never asks us for pity or for moral judgment. Vic Maharis's Green Eyes is also an uncompromising, well-acted portrait. The fantasy-fulfilled world of M. Genet is somehow less fantastic than the wish-fulfilled world of Miss Wong.

—HENRY HEWES.

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BOOKED FOR TRAVEL

How We Look to the Russian Tourist

THE other morning, while riding a taxi over to New York's Hudson River to witness the arrival aboard the *Flandre* of fourteen tourists from the Soviet Union, we browsed through some tidbits of the morning's mail, among which was a copy of a proclamation by the President of the United States making 1960 "Visit the United States of America Year." The President had taken this action, the notice said, because "Travel is an important element in the development of greater international understanding," because "Visitors from other lands have traditionally found in the United States a friendly welcome from a people whose primary concern is for peaceful accomplishments in their economic, social, and cultural life," and finally because we are "desirous of sharing with our world neighbors the pleasure and adventure of visiting our country and of viewing its natural beauties, its cities and villages, and its historic shrines."

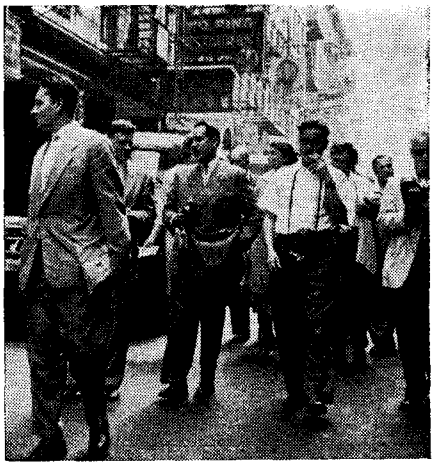
Stuffing the proclamation in our pocket and threading our way through the passengers who were already coming off the pier, their papers stamped and their luggage cleared, we paraded up and down under the letters for three roundtrips without encountering anybody approximating a Russian tourist. Either they had already been cleared and whisked to their hotels or, worse yet, they were still squirming through immigration aboard ship. Mounting the gangplank, we found them at last tucked away in a snug little lounge waiting for the Immigration and Naturalization Service to examine their passports and the visas which had been issued to them by our Embassy in Moscow. We are, truth to tell, at a loss to explain what caused the delay, for we were ourselves shortly ushered from the lounge by a bundle of unofficial officiousness who described himself as the French Line's landing agent, and who told us that no press representatives were ever allowed in these sacrosanct quarters where our government screens its arriving tourists who, as the President was just saying, have traditionally found here a friendly welcome.

Soviet visitor, U.S. cop meet over a cigarette.

By 11:20—the ship had docked at 10:30 and the immigration people had boarded by tug and presumably had begun checking passengers at 9:30—the Russians, shepherded by a flock of officials and guides from the American Express Company, which was handling the tour in the United States, began filtering from the lounge. Led by Vladimir Babkin, their twenty-eight-year-old tour leader sent with them from Moscow by Intourist, the Russian state travel bureau, they filed off the ship and were ushered into a separate bay on the opposite side of the dock from the rest of the passengers. They were met there by Valentine Spiridonov, the Intourist director who is stationed in New York. We asked Spiridonov, whom we had last met in Washington the year before, how he liked New York. He said, "Great city. You can find anything you want here and you can eat anything you want." We asked him if he had found any Russian restaurants to his liking. He said, "There are some here, but I don't go into them. What is needed are some Soviet restaurants. Things have changed, you know."

BY THIS time the party of fourteen tourists, which included three women, respectively a schoolteacher, a radio announcer, and a psychiatrist, were busy opening their suitcases on the floor of the dock. Two customs inspectors had now been brought to the scene by American Express's beaters. "I want to see if they're like other tourists, if they want to be first," said one of the customs inspectors. He browsed through the suitcases, most of which were made of heavy milk-chocolate-colored cardboard with reinforced metal corners, tumbled rolled socks aside, straightened up finally, and said to the assemblage, "Like they say in the old country, 'O.K.'" "When Americans come to Russia, the clearance is immediate," Babkin recalled, in answer to our query about the treatment accorded his party. "Here it takes a half an hour." The psychiatrist, whose name is Zinaida Kossenko, a tall, pleasant, and motherly-appearing woman of middle age, watched in dismay as her effects were rifled. "It is the part I do not like," she said. Mikhail Sapoznikov, a civil engineer from Leningrad who has great interest in sanitation techniques, said that, although he had not appreciated French cooking, French customs was perfunctory compared with ours. It was after twelve o'clock, and the ship had been in port over an hour-and-a-half when the group was shepherded together, ushered into an elevator along with their baggage, and brought down to a lower level. A bus had been brought right into the dock and the Russians, many of them wearing new shoes with heavy crepe soles, and most of them slung with cameras affixed with customs stamps, trouped aboard for the ride to the Governor Clinton Hotel opposite Pennsylvania Station. They got as far as one block when the bus became caught in a tight squeeze with a truck that was unloading at a warehouse. By this time George Zenati, an American who speaks seven languages and who was assigned by his employer, American Express, the delicate mission of interpreting the United States for the tourists, was at work giving a commentary about New York City, and particularly about Broadway, which the bus was at last approaching. The cameras, which had begun clicking at Eleventh Avenue, now were snapping at an accelerated rate, and many of the tourists were taking out their notebooks to jot down impressions and to record the locale of their pictures in writing. Dr. Boris Semevskiy, a professor of geography, was already unlimbering enough English to ask for street numbers.

Zenati was busy explaining that New York was not exactly typical of the whole United States, and Babkin was pointing out the "Don't Walk"



Babkin leads Russian tourists through Chinatown.

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signs which flash instructions to pedestrians on busy streetcorners and the Camel sign which blows real smoke rings out across Times Square. In the pauses, which were brief and fragmentary, Sapoznikov, with whom I shared a seat, told me that the trip was costing some 5,500 rubles (roughly $1,400) but that his salary of 3,000 rubles a month, augmented by book royalties from his publications, placed it within his means. Before the group entered the Governor Clinton, Dr. Semezskiy darted to the curb to take one last picture of an uncelebrated tower on Seventh Avenue. "We have bigger," I assured him. "Big enough," he said with a smile, and rolled the film on his camera to the next number.

After lunch, as I walked with the group up 34th Street towards the Empire State Building, Dr. Semevskiy assured me that he had been able to make many trips. So far he had visited Hungary, Yugoslavia, Sweden, Holland, France, Italy, Greece, Turkey, Bulgaria, and Rumania. Later in the day, when we strolled through the first floor of Lord and Taylor, the schoolteacher had asked me the price of a sweater. It was $8.95. "Is it real wool?" The salesgirl said it was synthetic. "When I was in London last year," said the schoolteacher, "I noticed the sweaters were of real wool." The Soviet tourist, or at least those who had been sent over here, was proving to be a sophisticated type, far different from the provincial citizens one had encountered in the Soviet Union three years ago when travel outside Russian borders was just beginning.

In the waiting room at the Empire State Building, while Zenati arranged about tickets for visiting the tower, Zinaida Kossenko, the psychiatrist, was enchanted with the strains of Tchaikowsky that eddied from some hidden Muzak speaker. "Russian composer," she said beaming. Sapoznikov, on the other hand, was scowling at his ticket which Zenati had just given him. "Is price?" he asked pointing to the figures which said $1.30. "Is too much."

The day was warm with Indian summer and the Russians crowded to the railings and stuck their cameras through the grills. Zenati explained the sectors of New York, and his charges clustered eagerly on the west side of the building to try to pick out the *Flandre* on the docks far below. We pointed out Brooklyn and Queens to Dr. Semevskiy, the professor of geography, and indicated the general direction of the Bronx. "This river," he said pointing to the ribbon separating Manhattan from Queens and Brooklyn, "must then be the East River. Now where is Richmond?" We pointed out Staten Island and wondered whether our tourists were arriving as well armed on the banks of the Moskva.

A few nights later we had a round-table discussion with some members of the party including, besides Zenati and Babkin, Sapoznikov the civil engineer, Dr. Semevskiy, Dr. Kossenko, the psychiatrist, her husband, Nikolai Mikhailov, who is a travel writer, and Alexei Dorokhin, a geophysics engineer who had spent some time in the Antarctic. They wore dark suits and white shirts for the occasion except in the case of Dorokhin, who habitually favors dark brown shirts worn with double breasted brown suits. Dr. Kossenko, contrary to the shabby attire of the women we had remembered in the theatres of Leningrad and to a lesser extent in Moscow, wore a black suit of rather modish cut with a ruffled blouse. Some preconceived notions about hard-drinking Russians went down the drain, too. Two of the visitors ordered a brandy which they nursed all night. Two more had one whiskey apiece. After that was gone they went on straight soda. The others asked for fruit juice and soft drinks. Coca-Cola was proffered, understood, and accepted.

Drinks in hand and settled comfortably, the Russian travelers said they had first heard about the availability of trips to the United States from their trade unions. When we asked Dorokhin if there was even a trade union of Arctic explorers, he said that the members of the Research Institute of Geology in Leningrad were united in a trade union and it was there that he had first heard about the trip. There was also a small notice in the *Evening Moscow*, but there was such a great demand for trips to the United States that it couldn't be made too public. People who were interested, Dr. Semevskiy said, took the initiative themselves.

Mr. Mikhailov, the travel writer, said he had a special interest in coming because he is now preparing a book on travel around the world. Four of his books have been published in the United States including, "The Land of the Soviets" in 1938, "The Russian Story" in 1945, "Soviet Russia" in 1948 and "Fifteen Republics of the Soviet Union" in 1952. He has received royalties from these publications, some in rubles and some in dollars.

As to whether the initial impressions of the United States lived up to whatever preconceived notions they may have had, Dr. Semevskiy said he

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had read much in the library of the Academy of Sciences, Dr. Kossenko had gained some ideas of U.S. medicine in a journal of neuropathology, and Mr. Sapoznikov had read about the country in the magazine *Amerika* published by the U.S. State Department. Dr. Semevskiy said for him the most vivid impressions were of the American people, and they began on the ship coming over. Each traveler showed great interest in the life of the other. Sapoznikov added that these favorable impressions were made under the most unfavorable conditions as the sea was very rough. Mr. Mikhailov, taking the floor, said, "During our stay here the most important thing was that we didn't meet a single person having any superstitions against us. Everywhere we met a warm, friendly atmosphere."

Mr. Mikhailov's wife, who uses her professional name, Dr. Kossenko, said what has really impressed her most are the people. Before she left she thought she would not feel at ease here, but her fears began to be dissolved on the ship. "People were friendly and lovely, especially a doctor from Baltimore with a big family and many children. We said 'good morning' and 'good evening' and we danced." Mr. Dorokhin, something of an introvert, who was thumbing through American magazines during the conversation, interrupted to say that he had played in the shipboard ping-pong tournament and had been beaten in the finals by a Negro from the U.S. Even in defeat the novelty delighted him. Sapoznikov said that during a visit to Columbia University he had so astounded a librarian when he told him he was a Soviet tourist that he had to produce his passport to prove it.

SAPOZNIKOV, a man of comfortable proportions and a pleasant face, also wanted it recorded that after nine days on the *Flandre* he appreciated American food more than French. Mr. Mikhailov, the travel writer, immediately cast a vote in favor of the French. Sapoznikov would not retreat. He said the food here is solid. With the French kitchen one gets a piece of fish, a piece of meat, a piece of pastry, and a piece of cheese. "In America," Sapoznikov said expansively, "if you ask for a chicken it is some chicken. American food is tasty, solid, and you know what you are eating." Dr. Semevskiy interjected, "You never know what a French cook will serve you. It might be frog." Mr. Dorokhin looked up from his pile of American magazines to add, "Here we also see the efficiency of the American people. They don't lose time eating."

In that regard, Dr. Semevskiy said he was greatly impressed by the efficiency of the American people and the use of human labor. "In our hotel," he said, "the management is good and I didn't see anyone loafing. There are no idle workers in the corridors. I like the way people are interested. They do an intensive job. They also seem to know how to use their spare time."

Mr. Mikhailov, who had still been ruminating about the turn towards cuisine which the conversation had taken, said he would like to shift the talk to "mental food." He said he had visited many countries and he had noted that foreign people think there is a stereotyped American. "Probably," he opined, "it is because of the cowboy pictures with everyone always beating each other. Now I am beginning to lose that impression. During our brief stay we came across very interesting people with independent thoughts. One I remember is a folk-singer. He has his own philosophy and understands the melody of peoples. He has a soul. A lady I met at Columbia was very strong in her criticism of cowboy pictures and so you have here people who are not standard in their thinking."

"We have spoken up to this time about things we have liked," said Dr. Semevskiy, a sparse man with iron gray hair and a ready and friendly smile that reveals a sparkle of gold caps. "Now we must bring up some things we didn't like. Yesterday in my hotel room I turned on my television set. A children's program was showing a new toy, a shooting tank. After that came a motion picture about the war showing air raids. As a participant in the last war I don't think it is sensible to make war attractive or interesting to children." In Russia, the others explained, programs that are considered unsuitable for children are preceded by an explanatory notice giving parents a chance to turn off the set or get the youngsters away.

As trays of sandwiches were brought in the tourists began to think of tomorrow, when they would have to get up at 6:30 A.M. to catch the train for Washington, their next stop. Would they spend 5,500 rubles to come to the United States if they had it to do all over again? "Certainly." said Mr. Mikhailov. "Then we could see California, which this time we are missing." Did they think that the exchange of travel was a way towards peace between countries? "Da, da, da," said Sapoznikov enthusiastically, as he bit into a corned-beef sandwich that was a corned-beef sandwich. "Da, da, da," and he slapped his knee for emphasis. —HORACE SUTTON.

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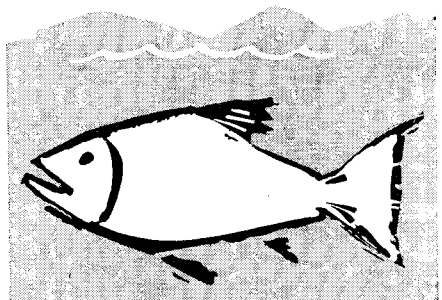

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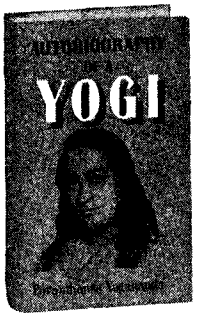

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SR GOES TO THE MOVIES

Museum Pieces

THERE is a fine turnout of old faces in John Ford's production of **"The Last Hurrah."** Among those present are Pat O'Brien, Donald Crisp, James Gleason, Wallace Ford, and Edward Brophy. There are also Jane Darwell, Ricardo Cortez, John Carradine, and Frank McHugh. And with Spencer Tracy as Skeffington—mayor of a back-bay city and up for re-election—there's no reason why the movie couldn't have been made twenty years ago. John Ford has, as a matter of fact, done a rather remarkable job of ignoring the spirited qualities in Edwin O'Connor's novel and has recreated a New England city very much like the kind we used to see in old M-G-M pictures. Maybe he went somewhere to film the story but, if so, it doesn't show. Frank Nugent's script is in the right spirit, too, dedicatedly evading every element that might have been remotely controversial or faintly reminiscent of a real political problem. The movie is very much like something seen at a three-o'clock showing in the Museum of Modern Art, with program notes.

I read somewhere that former Mayor Curley, of Boston, was threatening to sue Columbia for libel, or defamation of character, or something. My own feeling is that if Skeffington in this movie resembles Mr. Curley, in actuality, then, Mr. Curley has little ground for complaint. Skeffington might have his old-fashioned methods, but he is otherwise a man of sterling character, of great charm, of lovable attributes. When the citizens of whatever the city voted him out of office, a great man was lost. He had a genuine feeling for the common people. In his entourage are such as Ditto Boland, a half-wit with a penchant for wearing a homburg exactly like the mayor's; Sammy Weinberg, who keeps Skeffington in touch with the Jewish elements in the city; and a former vaudevillian, Cuke Gillen. These, we are made to see, are far better advisors than the rich, old family bankers lined up behind his political opponent, McCluskey.

The embattled politicians in the movie aren't Democrats or Republicans, by the way. It's hard to know what they are. When Skeffington eventually loses the election it's hard to figure out why. Certainly McCluskey is shown to be a complete idiot, his law degree and war record to the contrary. Meanwhile, as the political hoopla goes on halfheartedly, a good-looking young chap who is the nephew of Skeffington (Jeffrey Hunter) walks around observing it all. He's a newspaperman and wears his hat while banging out his copy, just the way they used to do in movies. What conclusions he comes to are never summed up. As for Mr. Tracy, he tries his best to pretend that Skeffington has some reality. He fails in that task, but gives an excellent representation of Spencer Tracy. The big wonder is: where has Mr. Ford been all these years? For the trouble isn't in the material, but in the old-fashioned way it's been handled.

* * *

Zola's **"Pot Bouille,"** a study of the amorous habits of the bourgeois Parisians of the 1870s, has been turned into the kind of film the French evidently delight in making these days, a merry-go-round of intrigues and lecheries, all ending up reasonably happily. One can discern in Julien Duvivier's treatment some occasional satire on the bourgeois practise of mixing love and marriage with commerce, but most of the time he seems concerned with showing the bed-hopping exploits of Octave Mouret, as played by the suave Gerard Philippe. M. Philippe performs impeccably as the well-mannered provincial, out to conquer most of the women of Paris. He doesn't have to roam very far, for the house he rooms in is filled to the beams with frustrated wives, willing maids, and amiable husband-chasers. Octave samples the delights of practically all of them, but saves himself for marriage with a well-off widowed shopkeeper, Danielle Darrieux. The two make an excellent team (as they did in "The Red and the Black") and the surrounding cast is helpful, including Dany Carrel and Jacques Duby. The trouble with scenes of seduction, however, is the same as with ice cream: too much of it grows tiresome.

* * *

As for **"Tosca,"** an Italian film just released here, what is there to say? Like almost every operatic film except "The Tales of Hoffman," "Tosca" simply isn't a movie. By that I mean it doesn't move. —HOLLIS ALPERT.

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PERSONAL HISTORY

A Life Study of Perfection

"The Autobiography of Mark Van Doren" *(Harcourt, Brace. 371 pp. $5.75), is by a cultivated man who has found happiness in the literary and academic worlds. Harvard professor Howard Mumford Jones, whose milieu is the same, considers the memoir.*

By Howard Mumford Jones

BEFORE the anthropologists took the word over, culture meant the study of perfection, a study that, as all sound Arnoldians know, involves the best that has been said and thought in the world. We have had, however, very few personal reports on how perfection is arrived at, if, indeed, it can be arrived at in any degree; and the immediate heirs of Arnold became so immensely self-conscious about culture, and autobiographical studies became either so vapid or so hortatory, that they were irritating. But the thing, if inconceivably difficult, can be managed; and Mark Van Doren's autobiography, though it tremble on the verge of complacency, never quite falls off. The author's enthusiasm for detective stories and the Van Doren family is infectious, and his honest admiration for big brother Carl is one of the most moving matters in the book. It is not that Carl is made to pose under lights as in a photographer's studio; rather, his spirit graciously penetrates and shapes the whole.

The life herein recounted is almost wholly academic and poetical. The author, with disarming candor, pillages his own volumes of poetry to illustrate his life. Such and such a person, he says, I portrayed in such and such a poem; and such and such a poem was occasioned by this or that event or place. As indeed why not? There is the great example of Wordsworth; and Mr. Van Doren's admirable poems have never been ticketed by such extraordinary titles as: "Lines composed at Grasmere, during a walk one Evening, after a stormy day, the Author having just read in a Newspaper that the dissolution of Mr. Fox was hourly expected." His mood, however, is Wordsworthian in the sense that, the years having brought the philosophic mind, he wants now to sum up, to estimate, to register what has been for him good and beautiful and true. These he finds to be writing, teaching, relatives, friendship, and the fulfilment of such civic responsibilities as have come his way. To readers not interested in these themes the book will not appeal. Its adventures are of the mind and spirit.

Mr. Van Doren writes gravely, yet with a kind of pale, heat-lightning humor playing around the horizon of his reminiscences. He excels at some kinds of portraiture—country people, for example. He conveys an atmosphere of goodness from the academic world. His utmost malice is a reserved portrait of Whittaker Chambers, who was once a student of his; his utmost condemnation of anything is that "my own opinions were called in question, though mildly as such things went" when the Jersey City Library took his books off its shelves because he was supposed to be a radical. And herein lies the weakness of this narrative.

For, however admirable it is in an ethical point of view to see some good in every thing, keeping a steady eye on the Good inevitably makes for monotony. We need salt and malice, we need some evidence that a good man is a good hater, we need to be reminded of the vast misunderstandings possible in personal relationships, particularly in an academic community, particularly among those kittle cattle, poets and writing men. And here the book plainly fails. There is no controversy, no tension, no such adroit irony as in Gibbon's: "My friends at Paris . . . received me as a countryman, or at least as a provincial; but they were friends and Parisians," the sting of which one does not perceive until the statement has gone by.

The good humor of the author presents an unruffled surface to the world that is morally impeccable but which, by and by, through sheer damnable iteration, grows dull. The mean, sensual man begins to wish that the autobiographer, in place of recording the truth, if it be one, that the Van Dorens could lose their tempers, would testify to the fact by losing his, or at least giving us some dramatic episode of that kind. The book is admirable testimony to culture, but its very evenness of tone, its perpetual control mitigate its success in a difficult field.

Robert Briscoe: "they only wanted me dead."

Daring Dubliner

"For the Life of Me," by Robert Briscoe with Alden Hatch *(Little, Brown. 340 pp. $5), is not only the story of the first Jewish Lord Mayor of Dublin, but of Eire as well. The intertwined history is discussed below by Quentin Reynolds, who has just returned from a visit to Ireland.*

By Quentin Reynolds

A YEAR ago when Robert Briscoe, the first Jewish Lord Mayor Dublin ever had, visited this country, his charm, his wit, and warmth completely captivated those with whom he came into contact. His autobiography, "For the Life of Me" (written with the help of Alden Hatch), is sure to captivate thousands more. It is not only the story of Robert Briscoe—it is the story of modern Ireland, of the terrible days of the Easter uprising, the terror, the almost inhuman ferocities of the Black and Tan, and of the tragic Civil War.

Bob Briscoe (as he is known to everyone in Dublin) was a participant, not a spectator, in these events. From the time he was a boy working for Fianna Eireann, the youth organization which was the training ground for the I.R.A., he fought for the independence of his country.

> Dick Whittington [he writes], the poor country street urchin who rose to prominence and fortune, was the most famous Lord Mayor ever. I do not expect to

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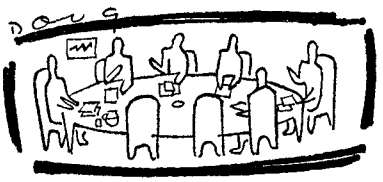

rival him; though I have achieved a certain notoriety by the accidental fact that I became the first Jewish Lord Mayor of Dublin. But this I can say for certain. Dick's chances of achieving the great position he held were in the beginning no dimmer than mine; and I believe the road he traveled was less perilous.

For however difficult the conditions of Dick's rise, at no time were the British Army and the Royal Navy chasing him. Nor did his own countrymen turn against him as mine did when the Free State Government ordered that I be taken, not as is customary "dead or alive": they only wanted me dead.

The fact that he managed to survive at all is astounding enough. His assignments were seldom easy ones. After World War I, he was sent to Germany to buy arms, ammunition, and explosives from the shadowy entrepreneurs of the postwar German underworld. Distributing them, once they were landed, was another of his assignments. His loyal wife, Lily, and his babies often helped; on one occasion, he filled the babies' diapers with hand grenades, and although the Black and Tan searched him and his wife thoroughly, they never bothered to undiaper two crying babies.

During the Twenties he was sent to the United States to enlist political and financial aid for the new Irish Republic. One newspaper warned the American government that there had arrived in New York "one of de Valera's leading gunmen. He is such a desperate character that he has his own private graveyard in which to bury his dead. He should be deported because if allowed to remain, he will cause the death of many Americans."

THE book is permeated with warmth and gentle humor, for Briscoe is not a man to take himself seriously. But he has an admiration for de Valera that amounts almost to veneration; he has served under him during most of his adult life, first as a revolutionary fighter and then in the Dail, in which he has served for thirty-one years.

Briscoe ends his book with a mention of the future:

> Now as to my future—for it is not quite all behind me. I should like to be Lord Mayor again for one more term; and I expect to be. Beyond that I shall remain a member of the Dail until my present term expires in 1962. By that time I will be sixty-seven years old, which is near enough to our traditional three score years and ten to think about giving up active participation in politics. In short I plan to retire then so that Lily and I can live in a serenity we have never known except for our two weeks' honeymoon on Bantry Bay, and travel to the farflung homes of our children.
>
> That is my plan. However, it is subject to change without notice. For well do I know that if Dev should say to me, "This or that is for the good of Ireland. Will you do it, Bob?" My answer would be, "Chief, that I will!"

Amazing Mrs. Mason

"The Sensitive Plant: A Life of Lady Mount Cashell," by Edward McAleer *(University of North Carolina Press. 242 pp. $5), is about a gentle eighteenth-century rebel who called herself a "United Irishwoman." Our critic, Padraic Colum, the author of numerous books, was the founder—with Keats and Lady Gregory—of the Irish National Theatre.*

By Padraic Colum

THIS book might be passed over as a researcher's enlargement of a figure encountered in a monumental biography—one of the eighteenth-century women whose association with Shelley and Byron has hitherto rated a page in an appendix. This would be a mistake. The Lady Mount Cashell whom Shelley knew as Mrs. Mason, in whose garden in Pisa he meditated on the shrinking mimosa, was in her own right biography-worthy: in her character she links the Enlightenment and the Romantic Movement; she participated in happenings that were dramatic to a surprising degree; her relations with the Shelley set (Byron comes in on this) were personal and affecting.

There was an Irish curse on the family she was born into, the curse on the White Knight who had betrayed his kinsman, the great Earl of Desmond. Her father, who belonged at one time to the reforming Irish landowners had Mary Wollstonecraft come over to Ireland to be a governess for the family. The governess survived in the pupil. As a mature woman, in a more temperate way than the temperamental, self-centered Wollstonecraft, Margaret lived the teachings she had absorbed as a girl: that was after she had separated herself from Lord Mount Cashell and the family they had. Taking a name from Mary's pedagogic alter ego, she called herself Mrs. Mason, living with a Mr. Tighe in Pisa, where she brought up another family. And impinging on the life that she would make so orderly, so useful, so enfranchised, were the wild goings-on in an Irish castle and the great houses of eighteenth-century Dublin. Edward C. McAleer has found a notable subject for a biography and has unfolded it with learning and narrative ability.

It was as the lady who had taken her name from Mary's book, Mrs. Mason, that she became involved in the lives of Shelley, the second Mary, Clare Clairmont, and had on them the moderating influence of an experienced elder with wilful children. On a Sunday Shelley called on her before he and Williams set sail. Never had Mrs. Mason seen the poet look happier. "On Monday night she had two nightmares. She was somewhere, she didn't know where, when Shelley came to her, pale and melancholy. 'You look ill,' she said to him. 'You are tired; sit down and eat.' 'No,' he replied. 'I shall never eat more; I have not a soldo left in the world.' 'Nonsense,' she said, 'this is no inn, you need not pay.' 'Perhaps,' he answered, 'it is worse than that.' It was not until a few days later that she learned that Shelley had been drowned on the Monday of her dreams."

Margaret had the quality which was so much admired in the eighteenth century—sensitivity. In her that quality was made productive, most likely by the education that Mary Wollstonecraft had given her. When she resigned into "that middle rank of life" she turned to authorship and medical study. The beautiful young Countess of Mount Cashell became the progressive Mrs. Mason. Her father had begun his career as a reforming Irish landowner, getting a governess of "liberal and philosophic mind" for his daughters' governess and the foremost expert on agriculture, Arthur Young, to manage his great estate. However, the flash of the Enlightenment that reached Ireland was but momentary: Arthur Young and Mary Wollstonecraft soon found themselves outside the castle and the Dublin mansion. In later life, having claimed trial by his peers, her father stood before the bar of the Irish house of Lords on trial for murder. He had shot one of his bastard

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LITERARY I.Q. ANSWERS

1. Samuel. 2. Wilkins. 3. Wackford. 4. Seth. 5. Ebenezer. 6. Charles and Edwin. 7. Tony. 8. William. 9. Gabriel. 10. Charles John Huffam.

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relatives dead because this Colonel Fitzgerald had eloped with his daughter and after a frustrated duel had made a surreptitious visit to her.

> The Ulster King of Arms entered first, bearing the Kingston arms emblazoned on a shield. Next, amid dead silence, came Lord Kingston in black, moving with deliberate pace, his eyes fixed on the ground. Then came the executioner bearing his immense axe painted black to within two inches of the edge of the bright and polished steel. He stood to the right of the prisoner and raised the axe, blade averted, to the height of Lord Kingston's neck. Should the verdict be guilty, the axe would be turned at once towards the condemned man, indicating his fate. Lord Kingston, after making low reverence to the High Steward and the peers on either side of him, fell on his knees.

The two marquesses, the twenty-seven earls, the fourteen viscounts, and the fourteen barons, each when interrogated and standing uncovered, his right hand on his breast, said, "Not guilty, upon my honor."

As she looked back on a life that could have such episodes, Mrs. Mason, writing her "Advice to Young Mothers," must have been relieved to feel she had no more part in it.

SOURDOUGHS AND SPORTING LADIES: Klondy Nelson was five in 1902, when she and her mother mushed out to join father, who at the time was prospecting some eighty miles beyond Nome. By the time the pair had completed the hazardous journey by train, boat, stage (over the frozen Bering Sea), and dog sled, Nelson already had his restless blue eye on another claim —where the nuggets were the size of boulders and the payoff was "a mansion studded with diamonds." Klondy's vagrant father finally made his big strike, but blew the profits on yet another fruitless journey over the horizon; he left his family stranded in Nome and eventually died pursuing his elusive bonanza to Kruzof Island.

Father's vagabondage did not prevent Klondy from having a delightful childhood among the sourdoughs and sporting ladies. And her own married life, with which she brings her Alaska diary, **"Daughter of the Gold Rush"** (Random House, $3.50), up to date, is a naturalist's odyssey that will tempt even the most citified to chuck it all and follow the snow goose. The author and her ranger husband spent a good part of their early years sailing in a houseboat on the Yukon, checking pelts, nabbing an occasional poacher, and having a whale of a good time.

—MARTIN LEVIN.

War

Continued from page 19

for the former intelligence man it is of great interest, though, unfortunately, the hundreds of agents' names given in the book will probably be duly and systematically catalogued by the Russian secret service. However, the many people and difficult place names mentioned give, at times, the impression of a composite Australian telephone directory and atlas covering the Pacific. For that reason one questions its appeal for the general reading public.

There are times when one wishes Mr. Ind had dared to give his personal opinion on some of the controversial aspects which he studiously avoids. What, for instance, is his opinion about the Philippine underground and the Huck Communists? How does he feel about the Richard Sorge case in Japan, in which all Allied spy services failed so completely and disastrously? And what does he have to say about those agents in both the Nazi and Japanese counterespionage centers who knew of the dynamic activities going on in the not-so-secret office in Melbourne?

As Mr. Ind states in his book, there is much that is untold. Perhaps too much.

But for all those who are interested in the real world of cloak-and-dagger against the colorful backdrop of the war in the Pacific, this is an important book in the field.

Foot-Sloggers on a Fatal Front

"In Flanders Field: The 1917 Campaign," by Leon Wolff *(Viking. 308 pp. $5), tells of the ordeal of a wasted army, which lost 150,000 men in the mud around Ypres and Passchendaele. Military historian S. L. A. Marshall's opinion of the skill with which the author has reconstructed the controversial episode follows.*

By S. L. A. Marshall

FOR this book, written by Leon Wolff to immortalize a campaign fought forty-one years ago by British foot-sloggers, wonderful is the word.

All of the nightmarish quality of the life-death struggle along the flankless line, all of the bullheadedness in generalship which its deadlock superinduced, all of the vagaries in political leadership, and all of the agonies and eccentric behavior of a society that had become gutted of hope are to be found reflected here in almost perfect proportion.

Among the war years in this century—and there have been several—1917 is entitled to a certain dubious distinction. Then only did the embattled people on both sides—the warriors as well as the home front—feel that there could be no end, and the war would stretch on interminably.

That was the mood of the hour. Thinned by the passage of time, its blackness is recondensed in this writing. It is something more than good military history; it is epic tragedy unrolled by a master storyteller.

What made 1917 different was its air of resignation and fatalistic bent toward death. In 1916 the blood baths at Verdun and on the Somme had at last drowned the optimism of soldiers and statesmen that there could be found a quick way out. Another year had to pass before by sheer weight of superior numbers the Allies at last achieved the rollback. But in that time of equipoise, before Americans could reach the scene with decisive force, British and French generalship still insisted on trying the impossible, with results more ghastly than before or since.

Odd it is that Mr. Wolff's narrative is perfect mate to a book which reconstructs with the same power, balance, imagination, and authentic detail the other half of the 1917 drama: "Prelude to Victory," by Brigadier General E. L. Spears. No other World War I year is thus memorialized by two classics.

First, the French tried to bull through on the Aisne, under the lead of General Robert Nivelle. By the end of that vain slaughter the Army had collapsed into mutiny, and Nivelle had vanished from the world stage. Spears has told that tale to such perfection as to discourage further attempts.

THAT Wolff can be bracketed with him is something at which to marvel. Besides possessing a superb writing style, Spears was a main actor, being a spectator and chief of British liaison with the French. Wolff had none of these advantages. But forty-four years old, it was long before his time. That research and an inspired pen have enabled him to come through as mag-

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—*Honolulu Star-Bulletin.*

Jim Peck shown (extreme right) heading picket line at Honolulu federal courthouse following sixty-day prison sentencing of fellow *Golden Rule* crewmen.

nificently suggests only that great books on battle are few from want of writers who know the tune as well as the words.

The overture to Nivelle's blunder was a small-scale British attack at Arras, which went off fairly well. When the French recoiled and showed every sign of disintegrating, this became an argument to General Sir Douglas Haig why the British Army in Flanders should stage through the summer a full-scale effort in Flanders, instead of cutting losses while awaiting French recuperation.

Why Haig was so persuaded has never been cogently explained. But he chose to start his clinching maneuver out of the Ypres salient, of all places, and he dreamed of making an end run to the channel ports of Ostend and Zeebrugge, whence his cavalry might ride all the way to Berlin.

To anyone who has soldiered in the Ypres salient, the premise that it could be used as a springboard must seem wilder than the dream of breaking through to limitless space. It is a waterlogged sinkhole which snares the foot of man even when he is not spellbound by fire.

David Lloyd George, who had lately become Premier, thought that Haig would stage only a monster butchery, as did other members of the war council. But they believed it with that weaseling, halfhearted opposition of civilian chieftains who fear to say "no" lest they be accused of handcuffing the military.

Through most of the preliminary debate Haig was being supported by General "Wully" Robertson, Chief of the General Staff, who flushed with resentment over political interference with any general's right to be wrong.

Then came the battle, maintained by fits and starts through most of the summer and early fall. By the end of it 150,000 men had died in the mud and corruption around Ypres and Passchendaele, the wretched earth of Flanders had confounded Haig's generalship and the blind arrogance of his staff, "Wully" Robertson had been bounced from his job, the politicians were left without excuse for their own weakness, and not one worth-while prize had been gained.

The ordeal of this wasted army is Wolff's main theme. Its detail is kept ever in the foreground, and it is done as convincingly as if by an eyewitness. The larger canvas in the background describes the general problem on the Western front as of that summer, the concurrent strategy in other theatres, the mood, action, and attitudes of people on the home front, and the personalities of the main actors in the military-political tug-of-war which prefaced the tragedy.

As that grand old octogenarian, survivor of this terrible campaign, Major General J. F. C. Fuller, writes in his introduction, you have here "Lloyd George, the mercurial, who says one thing one day and another thing the next; Haig, the man of gun-metal, who says nothing and does the same day after day; Nivelle, the cocksure; Pétain, the cautious; Henry Wilson, the military harlequin, and Repington, the curtained intriguer."

But you have more than that, a mystery: how could it have been permitted to happen? The author comments, "I soon found that I could not believe what I was writing."

Pacific Pacifist

***"We Who Would Not Kill," by Jim Peck** (Lyle Stuart. 208 pp. $3), is the record of a man who has suffered innumerable beatings and prison as a result of his stand against war. Reviewer Wenzell Brown has written twenty books, many of which deal with the sociological aspects of crime. His latest (about capital punishment) is "They Died in the Chair."*

By Wenzell Brown

ON AUGUST 6, 1957, twelve years after the first atomic bomb was dropped on Hiroshima, a group of eleven militant pacifists tried to penetrate the main entrance of the A-bomb instalments at Mercury, Nevada, in the first protest against the continuation of nuclear tests to be conducted at the immediate site of the explosions. The group was arrested and faced the possibility of indeterminate prison sentences under the sweeping powers granted the Atomic Energy Commission.

In the summer of 1958 some of these same pacifists attempted to sail into nuclear testing grounds in the Pacific aboard the ketch *The Golden Rule*. They were turned back and each of the crew was sentenced to sixty days' imprisonment. Jim Peck was present on both of these occasions. When his book, "We Who Would Not Kill," was published he was in a cell in the Honolulu City jail.

The book is the record of a man who holds a rocklike conviction that war is the greatest of all evils and that its alternative is nonviolent civil disobedience modeled on the policies of Gandhi. Peck is strongly opposed to totalitarianism, abhorring Fascism and Communism with equal fervor. He plots out what he considers a "sane plan" to combat these threats. Whether one agrees with him or not (and personally I do not), his account of pacifist activity and the measures taken by law-enforcement agencies against pacifists is worthy of thoughtful consideration.

Peck begins his book as he stands in the Federal Court in New York and hears himself being sentenced to three years in the penitentiary as a conscientious objector at the outbreak of World War II. He is dragged from the court without the chance to voice his protest and lodged in the bullpen, where one of his fellow inmates is Louis Lepke, sentenced to death as the mastermind of Murder, Inc. Lepke could not understand Peck's position and commented, "You mean they put

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you in here for *not* killing?" Then he burst into gales of laughter.

The main section of the book is devoted to an account of life in the federal penitentiary, at Danbury, Connecticut. No other prison book, among the scores which I have read, begins to approach the vividness with which Peck details the monotonous and degrading minutiae of existence within prison walls. Told in blunt, harsh language, it has the ring of absolute sincerity. To read it is a harrowing but absorbing experience. Revulsion is inevitable but there is a compelling urgency too which springs from the intense, even if misguided, idealism which survived through years of helplessness, frustration, and debasement.

One hundred thirty-five days of Peck's sentence were spent in solitary confinement for his part in protesting jimcrow seating in the messhalls. The petty meanness of the guards is exemplified by their careful picking out of every bit of meat provided the prisoners in the solitary-confinement cells. The graft, corruption, perversion, and brutality which Peck witnessed and carefully documented should lay the groundwork for a thorough investigation of the federal prison system.

Peck emerged from prison with his convictions more strongly molded than before. Since then he has been in the forefront of many demonstrations to combat racial discrimination and eradicate war. For his stand he has suffered innumerable beatings and brief prison sentences. Perhaps his methods have been wrong or at least unwise but they have always been nonviolent. The real challenge of this book lies not in its correctness of principle but in its depiction of the vengeful attitude of a society which gives lip service to the sacredness of individual conscience but heaps indignity and abuse upon the dissenter.

Communism

Continued from page 23

turbulent place on the map of Europe lacks luster and authority. She doesn't make it as clear as she might how and why the Poles got to *be* the way they are, how the Polish national personality developed in all its extravagance, its intolerance, and its incredible bravery.

But when she is writing about the things to which she was an eye- and ear-witness—and this is most of the book—Miss Lewis's story has all the electric quality of the people she is writing about. Her chapter about Polish "Youth in Ferment" should be a required document for anyone who wants to write the history of Poland —or of Communism, for that matter —in the future. Her account of the agonies of the Polish intellectuals—hers and Sydney's friends—is deeply sensitive, and her story of their spiritual uprising has the ring of truths that go far beyond ordinary journalism.

There seems to me to be a flaw in one of the judgments Miss Lewis permits herself to make in her book. The Polish events, she says, demonstrate that "the appetite for freedom grows with small satisfaction and cannot be stilled unless it is either fully sated or totally starved." In fact, Poland in November, 1958, is still only nibbling at the crumbs of freedom and its appetite has very little prospect of fulfilment. Yet there are no signs, and not much likelihood, of a new explosion. As she writes herself of the Poland she left behind this summer, it "was anxious and tired. It watched and went on with the business of living."

Still, the value of Flora Lewis's book is in any case less in the conclusions she hesitantly advances than in her fascinating account of what actually happened in Poland when she was there: this is a story she can and does tell without the slightest hesitation.

The Best Offense Is Awareness

"What We Must Know About Communism," by Harry and Bonaro Overstreet *(Norton. 348 pp. $3.95), is a challenging examination of the totalitarian system that is threatening the freedom of the world. Herbert A. Philbrick, who appraises the authors' conclusions, served for nine years as a volunteer counterspy inside the Communist Party for the FBI.*

By Herbert Philbrick

IT MUST be said that when the Overstreets examine a subject, they give it meticulous scrutiny. The result of their latest study, "What We Must Know About Communism," is an amazingly complete and compact analysis of the Communist criminal conspiracy, from its origin before the 1917 Russian Revolution (and its subsequent reversal by the Bolsheviks) to the present time.

It is also typical of the Overstreets that their findings are presented not simply as an accounting of the facts, but, like so many of their previous books, as a personal message delivered straight at, as well as to, the reader. Communism is not simply a problem; it's *your* problem. "There comes a point," they say, "where the world's peril turns into every individual's responsibility."

> Communism is not a subject about which we can ever hope that our learning will be sufficient and final . . . yet most of us still have our job of learning cut out for us; our job of coming to grips with the hard realities of Communism.

The truly distinguishing feature of their work is, however, that it's all there; the whole story has somehow been compressed to 313 pages. A vast amount of source material has been used, but all the fat and flesh have been cut away. That which is left stands out just as clearly, as coldly, and as convincingly real as any skeleton. A valuable bibliography and several pages listing source material for the text round out the volume.

Their account, like any account of Communism, is not particularly pleasant. Despite gloomy and at times terrifying findings, however, the Overstreets look to the future with quiet confidence. Time, they say, is kinder to freedom than to totalitarianism. But they strongly suggest that much depends upon how the forces of freedom utilize whatever remaining time we have. For example, to the declaration by Sidney Hook that democracy is tougher in crisis than its totalitarian enemies, the Overstreets append: "It is tougher in crisis—if it is aware that a crisis exists." This would appear to be a

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subtle warning that we are not likely to win the war if we are not aware that we are at war.

The Overstreets have made a unique and valuable contribution to understanding the power and nature of the Communist totalitarian system today threatening the freedom of the world, and they have offered some valuable and practical suggestions as to what we, as responsive individuals in a free society, can do about it. No library on the subject will be truly complete without "What We Must Know About Communism."

Dogmatic Double-Talk

***"The Secret Name," by Lin Yutang** (Farrar, Straus & Cudahy. 268 pp. $3.95), turns ideological tables on the Communists in exposing the nature of the dictatorship. Herbert J. Muller, author of "The Uses of the Past" and "The Loom of History," examines the proposals in Dr. Lin's thesis.*

By Herbert J. Muller

"COMMUNISM is the secret name of the dread antagonist," wrote Heinrich Heine more than a century ago, in a remarkably prophetic passage about the "wild, gloomy time . . . roaring toward us." Lin Yutang now has too easy, almost jolly a time exposing the dread antagonist; but it should first be said that the Communists have made it easy for him. As their secret is ideology, he asks a simple human question: "What have they actually done to the worker?" He has no trouble demonstrating that they have exploited and enslaved him. Making productivity their main goal, they have denounced as petite bourgois the principles of Socialistic equality and stripped workers of the rights and freedoms they enjoy in the capitalist countries.

Similarly the Russian dictatorship over the proletariat has made a farce of the whole Marxist vision: developing a powerful, privileged ruling class to prepare for the classless society, setting up the most despotic state in history so that the state may "wither away," establishing by force a colonial empire to combat imperialism and unite the workers of the world. Dr. Lin is pleased to turn the ideological tables on the Communists, demonstrating that this whole reactionary development is in accordance with dialectical materialism. Marxism would naturally produce anti-Marxism. He quotes the familiar sayings of the master on how the interests of a ruling class "inevitably" lead to a growth in its power and privilege, to increasing oppression of the workers, and finally to its own doom.

Eager to agree with Marx here, Dr. Lin is impatient with the defensive tactics of the democracies. He deplores their habit of forever explaining apologetically, protesting their innocence, instead of carrying the propaganda war to the Russians, hammering away at their enslavement of the workers and the satellite countries. He deplores as well the complacent American line, the boasts about our high standard of living, while the Communists stir youth in particular by calling for heroism and sacrifice. All youth is radical and idealistic, he maintains—an idea that may surprise observers of American youth, especially in the universities, but might remind us that America has become a world symbol of conservatism.

This idea also brings up, however, the limitations of Dr. Lin as a political thinker. His book is woefully repetitious, often too coy, and finally pretty shallow. Although he once remarks that the problem of human destiny is complex, it turns out to be merely a matter of telling black from white. He sounds much like the voice of Moscow reporting the degradation of American workers when he speaks of the "appalling hunger" of the Russian masses, and asserts that in forty years Russia has done nothing at all for the poor. At the end he concludes that "the world conflict is simply a war between good and evil," and so "it is inevitable that evil must pass and good must win." The reason is simply "human nature," which is bound to triumph over Marxism because "Marx neglected to study Confucius." With this comes another chestnut, "the verdict of history" on the impossibility of suppressing "the human cry for freedom." Dr. Lin ought to know that this cry has not run out through the history of the ancient East, and that China did not even have a word for "liberty" until recent times.

The trouble is that such cheery simplicities are not harmless. They tend to encourage the kind of self-righteousness that makes Mr. Dulles distrusted by almost the whole world, outside the sheltered White House. Dr. Lin admires Dulles, as about the only clear-sighted, resolute world leader in the struggle against Communism. And he seems even more eager to get to the brink.

THUS nothing will do for him but an all-out crusade for freedom. He dismisses the foreign-aid program as an evasion of the issue. He insists that we must give up the idea of relaxing international tension, must demand the liberation of the satellite countries, must tell the masses in the rest of the world that they must "fight Communism." He counts heavily on a particular ingredient in our blessed human nature—the spirit of nationalism. (The real trouble with Nasser, Dr. Lin remarks in passing, is that he is not nationalistic enough.) His uncompromising idealism might be more inspiring were it not for an uncommon oversight: he never hints that his all-out ideological war might bring on an atomic world war. Or possibly he has such fears in mind when he expresses his suspicion of scientists, as a type "eminently susceptible to Communism."

Readers may still profit from Dr. Lin's well-documented exposé of the fantastic double-talk of Communists, and they may warm up to him (as to our President) because his heart is in the right place. As one who believes that our problems really are complex, I still think that a better place for the heart is under a clear head.

Pick of the Paperbacks

LORD JIM. *By Joseph Conrad. Bantam.* 50¢. This famous sea story tells of a man's guilt and of his final, perfect redemption through sacrifice. Poetic, romantic in conception, it is at the same time a rousing adventure tale.

THE GENIUS OF AMERICAN POLITICS. *By Daniel J. Boorstin. Phoenix.* $1.35. The political life of the United States is interpreted in terms of our own historical past. Mr. Boorstin analyzes the distinct flavor of American politics and theorizes convincingly about future political patterns.

THE ALLEGORY OF LOVE. *By C. S. Lewis. Galaxy.* $2.25. An eminent English critic reviews the literature of the Middle Ages in this scholarly study of medieval allegory.

THE SCHOOL FOR SCANDAL *and* **THE RIVALS.** *By Richard Brindsley Sheridan. Barron's Educational Series.* 65¢ *each.* The dramaphile will be especially pleased with these editions of Sheridan's delightful comedies, which are accompanied by extensive notes on eighteenth-century stage and dramatic techniques.

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Classic Capitalism

"Marx and America," by Earl Browder *(Duell, Sloan & Pearce. 146 pp. $3), is an attempt to explain why Communism has triumphed abroad, but not in the States. "The Naked God," by SR's reviewer, Howard Fast, was an analysis of the Communist Party.*

By Howard Fast

EARL BROWDER is a remarkable man. In this time, when a stubborn consideration of facts is regarded as old-fashioned and often improper, he continues to revere *the fact* as the most important essential in the art of thinking. And in a land where almost any discussion of Communism and the Communist Party invokes passion and rage, he talks of both with intelligence and without anger and without passion.

Broadly, the problem is the world today, although the direct treatment of that subject is limited to a single chapter of this short but incisive book. Two giants stare at each other with fear, distrust, and often with senseless hatred; one is a Communist giant, the other a capitalist giant. Behind each of these giants is a record of singular historical development, which, according to Mr. Browder, can explain the triumph of "Communism" in one land, of capitalism in another.

Such explanation is the subject of Mr. Browder's book, "Marx and America." Originally a series of lectures, they have been expanded and annotated. As they now appear, in this small book of 146 pages, they constitute one of the important political-economic essays of this decade.

The question of the peaceful coexistence of the Soviet Union and the United States has long intrigued Mr. Browder. His stipulation that these two powers could and *must* live and grow without war, was at the root of his long struggle with William Z. Foster, and of the eventual expulsion of Mr. Browder from the Communist Party. Whatever the window-dressing of verbiage and dogma, the Communist Party line during the fourteen years since Earl Browder's expulsion has revolved around the inevitability of war—a dangerous mental illness of the extreme Left that paralleled, often with exactitude, the similar insanity of the extreme Right. And behind this "dogma of inevitability," there lay a mendacious and dogmatic corruption of Marxism.

When Earl Browder attempted to expose and fight this revision of Marxism, he was sneeringly categorized as an "American exceptionalist." Now Mr. Browder has written a calm and thoughtful analysis of the American development in terms of Marxism—and in so doing he has laid some of the basis for a better understanding of the Soviet revision of Marxism.

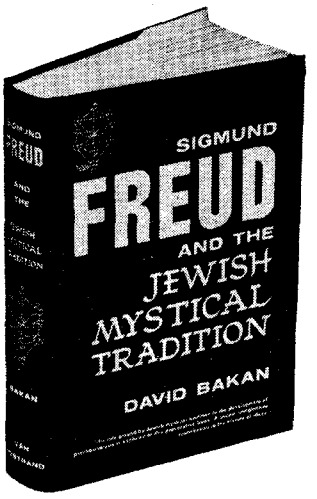
He has not written an abstruse book, but one very much to the point, in terms of all mankind; and it would be pleasant if not wholly realistic to hope that at least some small part of mankind will study it and profit by it. Taking as his central theme the proposition, advanced and then qualified somewhat by Karl Marx, that capitalist society must produce a constant and absolute impoverishment of the working class, thereby leaving it no future hope but that offered by revolution, he goes on to analyze, investigate, and refute this doctrine.

In itself, that might be regarded as an interesting but unimportant exercise: people here and in many European countries know that the condition of the working man has improved, not worsened. But when Marxist theory has been distorted into religious dogma—which dogma is recited by Communist parties the world over, and woven into the foreign policy of Communist nations—the question of practical experience must be investigated and theoretically explained. If capitalism is something other—at least in America—than what Karl Marx understood it to be, then the role of capitalism in relation to Communism and Socialism must be re-examined by those who call themselves Marxists.

In support of this, Mr. Browder advances a group of interesting propositions—and brings together a good deal of fact and information to support these propositions. He asserts that American capitalism is the closest thing to a classic capitalism that the world has known; that in such a capitalism the workers will fight for and win a constant betterment of their standard of living; and that out of this struggle and the advances it brings the workers, both capitalist and worker profit enormously and constantly. He takes issue with Lenin's theory of imperialism, as the last stage of capitalism, declaring that Lenin has stood the facts upon their respective heads. Not only does Browder deny any necessity for imperialism on the part of modern capitalism, but he asserts—and offers some telling proof—that one of the major impediments to the development of capitalism is imperialism.

Thus Browder comes to the point of his writing: that in the oppression of one nation by another it is not the oppressed but the oppressor who pays the greatest price.

THE IMPORTANCE OF FREUD'S "JEWISHNESS"



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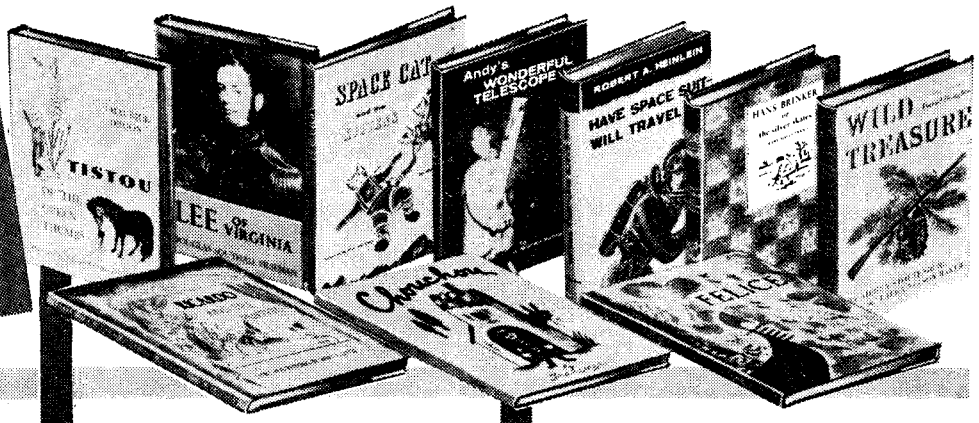

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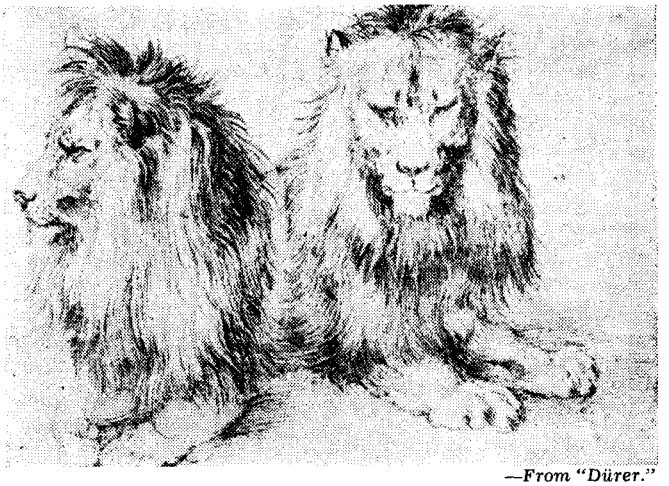
FALL GUIDE TO CHILDREN'S BOOKS



—From "Dürer."

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THOSE of us who try to keep abreast of the flood of children's books published each year, and especially in the fall, often feel like misquoting Holy Writ, "Of the making children's books there is no end." But, though we may think there are too many books, there is always the tantalizing possibility that a new and exciting author or illustrator may appear in the next one that comes to hand. In reading for this year's Book Week celebrations, we noted titles by some of these new makers of children's books, as well as many of our well-known, favorite authors. A quick survey of the fall lists indicates that the large number of picture books and fantasies is outstanding in quality; that the sciences are presented for all age levels, starting with the youngest; that more attention has been given to biography and history than recently; that the series books are still being published in quantity, and that publishers are rushing to capitalize on the favor with which the new and original readers of last year were received. If the quality of imagination and skill by which these readers were produced can be maintained, children will surely benefit; if the imitations are less than good, it will be a disservice to the children and a disappointment to interested adults, who saw in these excellent pioneering readers a break for the children, and for themselves.

—FRANCES LANDER SPAIN,
Coordinator, Children's Services,
The New York Public Library.

ALLY OF THE GIFTED

By E. BEN EVANS, *Director of Instructional Materials, Kern County Union High School and Junior College District, Bakersfield, Calif.*

THE current interest in special instruction for the gifted secondary school student has frequently overlooked one resource: the school library.

With half of the high schools in the United States having an enrollment of less than 175, it is apparent that many secondary schools are not large enough, nor do they have sufficient resources, to provide specialized classes for the top twenty per cent of the students. Yet a good library can be a staunch ally of the academically talented student. With careful selection, the library brings into student reach all subjects in a collection of the best books, magazines, pamphlets, and sometimes audio-visual materials. The superior student, counseled by the librarian, may acquire a varied cultural background and specific knowledge essential to his future through reading.

What services should the students, teachers, and community expect from the well-planned, modern secondary school library? First, it should provide the books, magazines, and related materials designed to support, enrich, and extend the classroom instruction. Second, guidance in reading for assignments, recreation, and independent study should be made available. Third, a planned program of instruction in the use of the library, not only for the present but for the future, should be conducted. These services are of particular value to the gifted; they apply as well to the remainder of the students.

To accomplish these services, good books, good librarians, and adequate space are essential. The organized library collection will vary in content and size from school to school, but careful selection of appropriate, stimulating books to meet student needs is vital.

Next to good books, qualified people are the most important ingredient of a well-functioning library. Competent, professionally-trained librarians are essential. During the present shortage of librarians many teacher-librarians are valiantly attempting to meet this demand. Adequate clerical assistance is another requirement of that school library which will

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be of greatest help to students, gifted or otherwise.

The third essential for a good library is adequate space in a convenient, central location. To be of effective service, the library should be well-equipped and have sufficient supplies for efficient operation. The quarters will vary according to the school, but at the very minimum they should be large enough for an entire class plus a few other students.

The underlying requirement for obtaining good books, good librarians, and good quarters is, of course, a budget large enough to provide these essentials. Though money is not the complete answer, it is basic. The capable, imaginative librarian can do much with limited resources, but cannot be expected to accomplish the goals of good library service without an adequate, predetermined amount of money specifically allocated annually for library purposes.

With these fundamentals in mind, what is being done through school libraries to stimulate gifted students? An outstanding example is the Traveling High School Science Library Program established by the National Science Foundation and administered by the American Association for the Advancement of Science. This program has been an effective stimulant through its loans of library books on science and mathematics to selected high schools and its publication of an excellent, annotated list of these publications.

Other library activities to stimulate the superior students include emphasis upon library research and the preparation of special reports, individual reading guidance, sending pertinent books to the classrooms periodically, loaning teachers extra copies of reference books, compiling special reading lists, subscribing to appropriate periodicals, and purchasing college texts, other advanced publications, and a variety of the many excellent paperback books now available. In addition, borrowing materials from other libraries, arranging for students to use nearby college libraries, and visits to good bookstores are effective stimulants.

What can you do to improve your local secondary school library? Here are a few suggestions:

1. Indicate to your school board and secondary school administrators your interest in a good school library and your willingness to support it as a taxpayer.

2. Inquire if the library, including as it does all subjects and serving as the academic, intellectual center of the school, is receiving support, financial and otherwise, proportionate to other special school programs such as athletics, industrial arts, agriculture, and homemaking.

3. Suggest to your school administrators that the school conduct a self-evaluation of its library program. "A Planning Guide for the High School Library Program," by Frances Henne, Ruth Ersted, and Alice Lohrer (American Library Association, 1951), is excellent for this purpose.

4. Suggest that your school administrators watch for the new national standards for school libraries now being formulated and scheduled to be published by the American Library Association in 1959. In the meantime, inquire about state or regional standards applicable to your school library.

5. If your school has no library, suggest that your school administrators ask the state school library consultant or the American Association of School Librarians, 50 E. Huron St., Chicago 11, Ill., for basic information on establishing one.

6. Suggest that your school administrators inquire about the loan of the Traveling High School Science Library. Write to The Director, Traveling High School Science Library Program, American Association for the Advancement of Science, 1515 Massachusetts Ave. N.W., Washington 5, D.C., for information and for the 1958 annotated book list, available for twenty-five cents.

7. Interest your Parent-Teacher Association and other community organizations in supporting the school library.

8. Encourage competent young people to consider school librarianship as a career. The present shortage of school librarians is critical.

9. Inasmuch as the public library supplements the school library, give the public institution your support, particularly at budget time.

A good high school library challenges bright students to do independent study and research, helping to prepare them for college instruction. Intelligent students, stimulated and guided by the instructor and librarian, can achieve a high level of performance and a broad, cultural background through the use of the school library. Help your school give this opportunity to its gifted youth.

PICTURE BOOKS

RICARDO AND THE PUPPETS. *Written and illustrated by Mary E. Little. Scribners.* $2.50. Out of a minor catastrophe in the children's room of a public library has come a charming picture book. It is the story of Ricardo, an east Harlem mouse, who spends a good deal of time in the library. There he and his friends (dressed in blue jeans and leather jackets) proceed to wreak havoc with the puppets for the play "Perez and Martina." How he repents of his dastardly deed and succeeds in getting seats for the show for himself and his friends makes an amusing story.

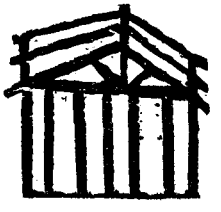
Sensitive drawings executed on wet rice paper show the author-artist's skill in a difficult technique and her understanding of children.

—Helen Adams Masten.

FELICE. *Written and illustrated by Marcia Brown. Scribners.* $2.95. Venice is the city of canals and gondolas and, according to Marcia Brown, cats. In her beautiful new picture book Miss Brown has given us a simple story about a little striped cat and a small Italian boy. The story and its characters are charming, but the greatest appeal of the book, and its real "hero," is Venice. The color and light of Venice are on every luminous page. The people and buildings float radiantly in shining sky and water. Miss Brown's evident love of Venice and her absorption in its varied scene have had the happiest effect on her work for "Felice" is the best book this author has ever done.

—Maria Cimino.

THE HOUSE THAT JACK BUILT; LA MAISON QUE JACQUES A BATIE: A Picture Book in Two Languages. *By Antonio Frasconi. Harcourt, Brace.* $3. Antonio Frasconi gives new dimensions to the old nursery rhyme in this stunning picture book illustrated with wood blocks. The vitality and humor of the rhyme are captured in Jack (a charming portrait of the artist's little son), in the rat nibbling at the malt, the smug cat licking her chops, reflecting on the excellence of the rat. There is a wonderful picture of the dog—racing, racing, racing, growling fiercely.



"What did Jack build?"

"Who milked the cow?"

"What tossed the dog?"

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One turns the page and there he is quite small, defenseless, tossed by a huge magenta cow. Perhaps the most handsome page is the one of the "cock that crowed in the morn," but the entire book is a delight.

Children with slight knowledge of French should have no difficulty with the French text, which appears on each page beneath the English. Even in French the rhyme is amusing and has almost the same rhythm.

—H. A. M.

A FRIEND IS SOMEONE WHO LIKES YOU. *Written and illustrated by Joan Walsh Anglund. Harcourt, Brace.* $1.75. This is a beautiful little book to read aloud or use in story hour. Sharing with children the concept of friendship as here presented will intensify their joy in finding a friend, whether in nature or among people. There is quiet beauty in the simple text and a quaint charm in the illustrations.

—Helen Fuller.

PAINTED PONY RUNS AWAY: As Little Elk Tells It in Indian Picture Writing. *Written and illustrated by Jessie Brewer McGaw. Nelson.* $2.95. Again Mrs. McGaw has done a delightful story for little children using Indian pictographs. Little Elk, a Cheyenne, lost his pony and followed it to a Sioux encampment, where he was captured and held prisoner. When the braves departed on a hunt he escaped on his pony but stopped to rescue the Sioux chief's son, Bear Boy, who had broken his leg. The Sioux were so grateful that they and the Cheyennes smoked the pipe of peace together. The pictures, which are done in red and black on tan paper to simulate buffalo hide, are accompanied by a brief text, or translation. Beginning readers will enjoy the story and the fun of reading pictures. —F. L. S.

THE MAGIC FEATHER DUSTER. *Written by Will and illustrated by Nicolas. Harcourt, Brace.* $3.25. This creative and original team has produced a picture book that develops an amusing tale of magic based on a traditional four brothers folk-tale theme. The range of detail in the strong illustrations seems wider and more varied than in earlier collaborations by these men. The pictures consistently unfold the earthy, dark, and at the same time humorous tone of this good tale. A picture book for all who enjoy originality in a provocative and imaginative interpretation of a classic pattern.

—Ruth Hewitt Hamilton.

NO ROSES FOR HARRY! *By Gene Zion. Illustrated by Margaret Bloy Graham. Harper.* $2.50. When the children's grandmother sent Harry—the Harry of "Harry, the Dirty Dog"—a sweater for his birthday he was very unhappy because it had yellow roses all over it.

A dog sweater with roses made other dogs bark at him, and so he determined to lose the sweater. First he tried to leave it in a pet shop, then at the florist, but each time it was found and returned to him. The final disposition is so logical and the result so ludicrous that gales of laughter will accompany the reading of this book. -F. L. S.

THE ANIMALS AND THE ARK. *Written and illustrated by Karla Kuskin. Harper.* $2.50. This attractive Noah's Ark picture book has a text in sprightly verse and illustrations drawn in miniature. The adult who reads the book to a child will probably have to pause a long time at almost every picture so that their amusing details may be fully savored.

Yet there is no sense of crowding on the pages because of the author-artist's simple line, restrained use of color, and respect for space. Several of the pages are just curtains of raindrops that understandably remind one of Miss Kuskin's "James and the Rain," and the enormous type of "at precisely that moment" is reminiscent of the type treatment in "Roar and More."

—Eulalie Steinmetz Ross.

WHAT DO YOU SAY, DEAR? *By Sesyle Joslin. Illustrated by Maurice Sendak. Young Scott Books.* $2.75. This "handbook of etiquette for young ladies and gentlemen to be used as a guide for everyday social behavior" presents a series of ludicrous situations in which the standard expressions "Thank you," "I'm sorry," "How do you do?," "No, thank you" are applicable. Highly imaginative in text and illustrations, the book will delight young children, who

—*From "Something for Christmas."*

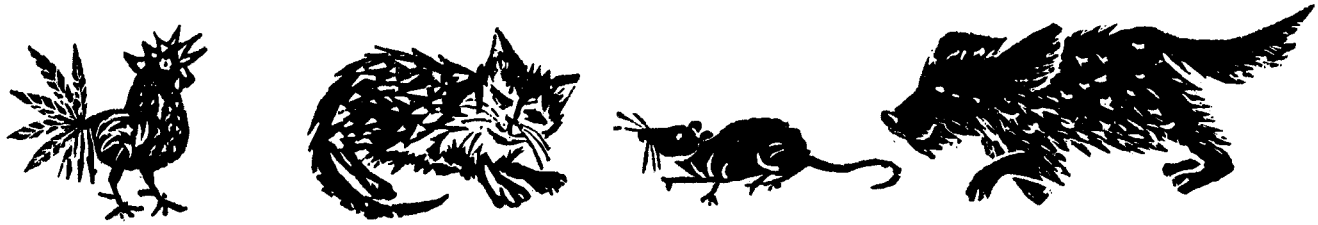
will enjoy it as a picture book while learning the simple courtesies of polite society. —F. L. S.

SOMETHING FOR CHRISTMAS. *Written and illustrated by Palmer Brown. Harper.* $1.95. Little mouse wishes to make a secret Christmas gift for someone he loves very much. Each attempt is unsuccessful until he finds that love is the very best gift of all, for that is what Christmas is really about. This charming little picture book is just right for small hands to discover in a Christmas stocking. —H. F.

PETUNIA, BEWARE! *Written and illustrated by Roger Duvoisin. Knopf.* $2.95. Another adventure of Petunia, that very foolish goose, is sure to please the youngest children. Like many others, Petunia thought the grass across the stream looked greener than that near at hand. She found this was not so, and after almost tragic encounters with a weasel, a raccoon, a fox, and a bobcat, she was happy to eat the grass in her own yard. Drawings in black-and-white and color of Petunia and the other animals add humor to this moral tale.

—F. L. S.

ROLAND. *By Nelly Stéphane. Illustrated by André François. Harcourt, Brace.* $3.25. Here is a delightful picture book in which the unexpected happens in the most natural and spontaneous way. When Roland was put



—*From "The House that Jack Built."*

"What waked the priest?" "What killed the rat?" "What ate the malt?" "What worried the cat?"

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SMALL ONE
Story and Pictures by ZHENYA GAY

A little cottontail didn't mind his mother and got into trouble. Small One was happy to learn his lesson—even the hard way! *Ages 3-6* $2.00

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Story and Pictures by TARO YASHIMA

A gentle story and beautiful pictures capture a small child's delight in her discovery that she is grown-up enough to do something new. *Ages 3-6* $2.50

COW'S PARTY
Story and Pictures by MARIE HALL ETS

Just *grass* for refreshments? Ridiculous! Bluejay said no one would stay—but he had to eat his own words! *Ages 4-7* $2.50

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Story and Pictures by DON FREEMAN

The night of the storm, when his electric trains wouldn't work, Thacher decided he would rather be a 'lectricianeer than a pioneer! *Ages 4-7* $2.00

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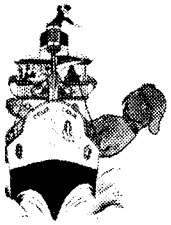
On the Mouse family picnic little Cheddar woke a snoozing lion—and then the fun really began! A rollicking tale with lively pictures. *Ages 4-8* $2.50

THE ACORN TREE
Story and Pictures by VALENTI ANGELO

Bluejay's frantic efforts to hide a treeful of acorns for his own use end in such a huge joke that even he laughs! *Ages 5-8* $2.50



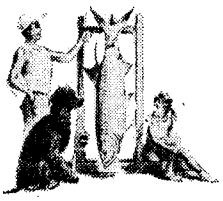
OTTO AT SEA
Story and Pictures by WILLIAM PÈNE DU BOIS

The giant dog Otto, sent on a good-will tour to America, is again a hero. His valiant battle with a storm at sea makes a hilarious tale. Pictures in brilliant colors. *Ages 4-8* $2.50

BITS AND PIECES
Story and Pictures by ZHENYA GAY

A collection of stories and verses as gay as an old-fashioned patchwork quilt, and perfect for reading aloud. Charming drawings of animals and children on every page. *Ages 5-8* $2.50

THE SEA DOG
Story and Pictures by MORGAN DENNIS



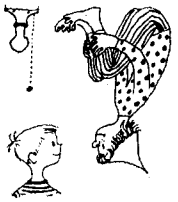
Heather, her dog, Splash, and her parents live on a perfect houseboat moored at Key West. Almost swept out to sea in a storm, they are rescued just in time by good neighbors. *Ages 5-8* $2.00

ROBIN IS A BEAR
By JEFFREY POTTER • Illustrated by Johannes Troyer

Gayle's best friend was Robin, a gregarious bear. He got into so much mischief that Gayle's father wished he would GO AWAY! When he did, it was in a way most proper for a bear. *Ages 6-9* $2.50

CABIN FOR DUCKS
Story and Pictures by EDYTHE RECORDS WARNER

Grandpa's cabin in the woods is a perfect hideaway for two young boys learning the fundamentals of hunting. The beauty of Minnesota wild life is captured in the exquisite drawings. *Ages 6-10* $2.50



THE UPSIDE-DOWN BOY
Story and Pictures by DOROTHY IVENS

John's wonderful playmate—invisible to everyone but John—can do *anything*, even walk on the ceiling! And his big IDEA will make even the soberest reader chuckle with delight. *Ages 5-8* $2.25

ELF OWL
By MARY MARSH BUFF • Illustrated by Conrad Buff

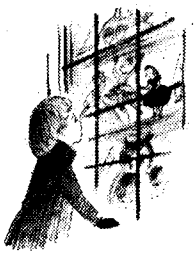
The smallest of all owls watches desert life from a saguaro. The drama of the desert seasons and of the lives of its creatures is told in vivid prose and in pictures of rare beauty. *Ages 7-10* $2.75

HECTOR GOES FISHING
By PRISCILLA HALLOWELL • Illus. by Don Freeman

Hector has a wonderfully unique way of fishing. He makes friends with his prospective catch, along with Duck and Muskrat, and they prove to be strong allies when Hector is in a tight spot. *Ages 6-9* $2.00

THE CAVE
By ELIZABETH COATSWORTH • Illustrated by Allan Houser

A young Navajo shepherd had a fear of the ghost cave which was on the way to the grazing ground. How his fear was put to a life-saving use makes a hauntingly lovely modern legend. *Ages 8-12* $2.50



THE STORY OF HOLLY AND IVY
By RUMER GODDEN • Illus. by Adrienne Adams

A truly beautiful book, perfect for all who love dolls. Told with the skill of a real storyteller, the tale is of an orphan and a doll—and wishes that *do* come true on Christmas Day. *Ages 7-11* $2.50

CHIPMUNK TERRACE
By JOHN OLDRIN • Illustrated by Kurt Wiese

In the Round Meadow country a chipmunk and a little girl become friends. The domestic habits of chipmunks and the dangers they encounter make this a fascinating story. *Ages 8-12* $2.50

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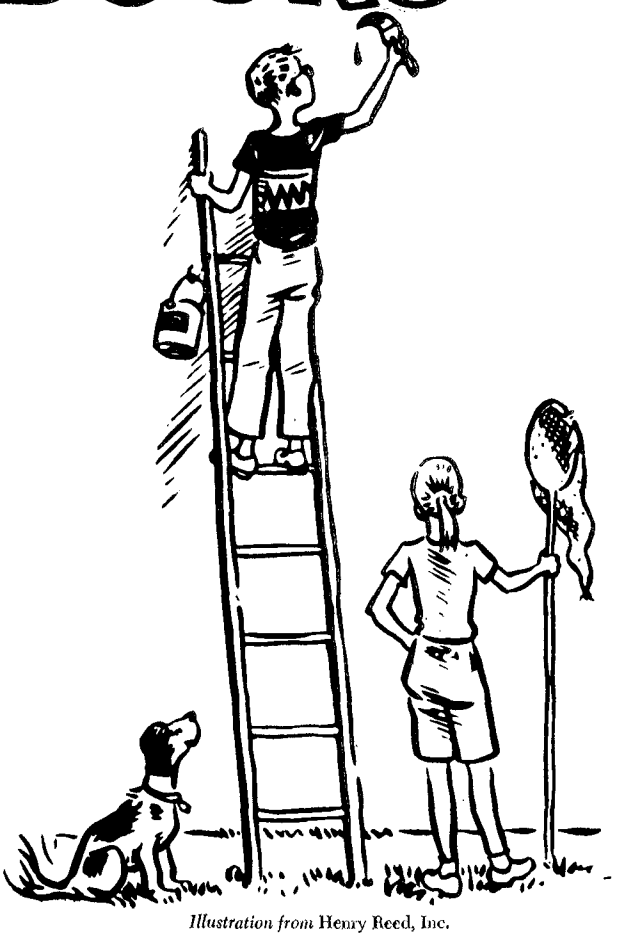
BOOKS 1958



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HENRY REED, INC.
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When Henry Reed and the girl next door establish a firm for "pure and applied research" anything is likely to happen—and does! A wonderful combination of author and illustrator. *Ages 9-12* $3.00

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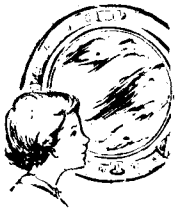

FRIEND AMONG STRANGERS
By ELEANORE M. JEWETT • Illus. by Joan Raysor

Faith, a Quaker, realizes the truth of the old saying about "good in the worst of us" when, on a Caribbean cruise with "worldly" friends, she meets a voodoo priestess and smugglers. *Ages 10-15* $2.75

A BEAVER'S STORY
By EMIL LIERS • Illustrated by Ray Sherin

The absorbing and amusing life story of two beavers; how they brought up their kits; built dams; and adjusted to man and nature. *Ages 9-13* $3.00

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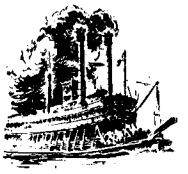
By KENNETH HEUER • Illustrated with Photographs

The skies from strategic places around the world. Excellent photographs supplement accounts of such wonders as the zodiacal light, the Aurora Borealis, and the Midnight Sun. *High School Age-Up* $3.50

STEAMBOAT UP THE MISSOURI
By DALE WHITE • Illustrated by Charles Geer



Young Dave MacLaren, a cub pilot in charge of a sternwheeler, proves his mettle in a dramatic race upriver and helps avert an Indian uprising during the Civil War. Based on history. *High School Age* $2.75

THE STORY OF EYES
By S. SUTTON-VANE • Illustrated by Anthony Ravielli

The evolution of sight, from that of prehistoric creatures to the highly complex human eye—the window of the brain. Distinguished illustrations, scientifically exact. *High School Age-Up* $3.50

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By AYLESA FORSEE • Illus. by Winifred Lubell

The inspiring life of a Swiss pastor's son who became a naturalist, physician, geologist, writer, lecturer, and founder of the Harvard Museum of Natural History a century ago. *H. S. Age-Up* $4.00

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By ATHELSTAN SPILHAUS • Illus. with Photos.

An introduction to geophysics, dealing with the earth's surface, the hot liquid metal center, the waters on the earth, the air, and the atmosphere beyond. *High School Age-Up* $3.50

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Checked for accuracy by the branches of the Armed Forces, these books provide the best possible basis for understanding what is involved in draft or enlistment service. Each discusses fully the choice of service most likely to utilize and develop the individual's abilities; the qualifications necessary for admittance to any particular service training; the training itself; and what the trainee may expect in the way of discipline, living conditions, and advancement.
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From Civilian to Leatherneck
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Lieutenant Colonel USMCR
Illustrated by William Hawkey

THE NAVY: From Civilian to Sailor
BY KEITH ROBERTSON, Captain, USNR—Illustrated by Charles Geer

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in the corner at school he drew a long tiger on the wall (to amuse himself) and said, "Crack." From that moment things began to happen. A zebra, a fur coat, a dancing doll, a fish, and two donkeys participate in a series of fascinating adventures, all in one day before lunch! François has provided some of his most beautiful drawings in color for this little extravaganza, designing a book in which story and pictures move in perfect accord.

—M. C.

THE FROG IN THE WELL. *By Alvin Tresselt. Illustrated by Roger Duvoisin. Lothrop, Lee & Shepard.* $2.75. A gay picture book of a frog that learns there is more to the world than what he can see in the bottom of his well. When the water dried up he climbed out of the well and visited the cow in the pasture, the birds and the animals in the forest, and finally joined other frogs instead of returning to the well.

Full-page illustrations in bright colors complement the text. —F. L. S.

THE SOUND OF THINGS. *Written and illustrated by William Wondriska. Pantheon.* $2.50. An original picture book in which objects like the horn or clock, train or rocket come visually alive. It is a most graphic expression of what things sound like. Each double-spread of pages shows the object on one side and the word that expresses its sound on the opposite page in an evocative typographic swirl. This is a fascinating way to learn letters and colors and gain a feeling for rhythm and form in design. Originally the book was printed privately as a thesis for a degree at the Department of Design at Yale. It is a happy circumstance that makes it now available in a trade edition. —M. C.

FOR YOUNG READERS

THE STORY OF HOLLY AND IVY. *By Rumer Godden. Illustrated by Adrienne Adams. Viking.* $2.50. With sentiment appropriate to the Christmas season, Miss Godden has told the story of a little orphan girl who wanted a grandmother, of a doll that wanted to belong to a little girl, and of a woman who wanted a child. Wishes and faith and dreams-come-true make a happy ending for Ivy, her doll Holly, and Mrs. Jones. Adrienne Adams's delicate illustrations perfectly interpret the suspense of the story. —F. L. S.

JAN AND THE WILD HORSE. *By H. M. Denneborg. Illustrated by Horst Lemke. Translated from the German by Emile Capouya. McKay.* $2.75. The love of a small boy for a crippled heath pony is the heart of this tender little story.

Amusing incidents, warm family relationships, and Westphalian folk customs give it the necessary earthiness for full-bodied dimensions. The reading of the book should be a satisfying experience for the child whose wit and imagination can respond to the author's style of writing, which is quick, deft, and fleeting. A visiting children's librarian, who knew both Mr. Donneborg and his book in Germany, rejoices in Miss Capouya's fine translation. She is happy, too, that the Horst Lemke illustrations were retained in the American edition. They add greatly to the poignant yet comic spirit of the text. —E. S. R.

LITTLE CHIP. *Written and illustrated by Berta and Elmer Hader. Macmillan.* $3. The Haders have given us another of their charming Willow Hill stories with illustrations in color and black wash. This baby chipmunk observed the season change from summer to autumn, learned from his mother that "all life is change . . . Look and listen and you will learn something new each day."

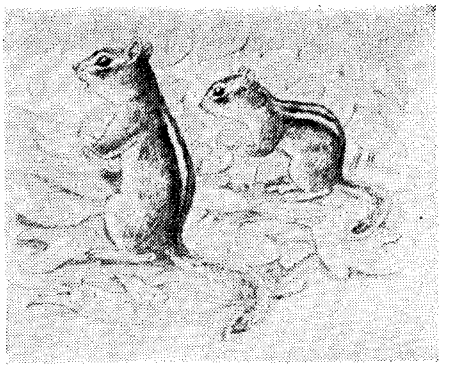
How many discoveries he made about food and other animals as he followed his mother about! He learned, too, how fire can ravage a land. Beginning readers will find this book much to their liking.

—Mary Peacock Douglas.

GOOD-FOR-NOTHING BURRO. *Written and illustrated by Mel Silverman. World.* $2.50. The beginning reader will be happy to have this story of Paco, a little Mexican boy, and Terco, his (almost) good-for-nothing burro. When Papa Antonio's patience came to an end, he said that the playful Terco must be sold. On the way to the fiesta at Villa Rosa something happened, however, that made Papa Antonio change his mind, much to Paco's joy. The color and gaiety of a Mexican village are reflected in this charming book by the author of the popular "Ciri-Biri-Bin." —M. P. D.

JOHNNY OF JOHNNYCAKE. *By Katharine J. Carter. Illustrated by Howard Simon. Lothrop, Lee & Shepard.* $3. This is a delightful, homey book of life on a small farm in colonial America. Johnny is left as the man of the family to care for his mother and small sister while his father, an itinerant cobbler, is away for weeks at a time.

The small boy is a dreamer and hasn't yet learned to work on the farm and do his chores willingly and carefully when a small spotted puppy enters the picture. In order to keep the puppy, his mother tells him, he must find food for it. And in doing this, Johnny grows up. This book will



—From "Little Chip."

be a satisfying one to read to children of six to eight, and older ones will enjoy reading it for themselves.

—Marjorie Halderman.

THE SPETTECAKE HOLIDAY. *By Edith Unnerstad. Illustrated by Iben Clante. Translated from the Swedish by Inger Boye. Macmillan.* $3. Mrs. Unnerstad's knowledge and understanding of children have already been demonstrated in her stories of the Larssons. This latest book, for which she received the Swedish Nils Holgersson award last year, tells of a summer two children spent on a Swedish farm. The outdoor life, the animals, the warm family relationships, the exciting experiences, and the simple everyday happenings brought reassurance to the children, who, for different reasons, were unsettled when the summer began. The humor that characterizes Mrs. Unnerstad's writing pervades this well-told story of real children and their elders.

—F. L. S.

TWO FOR THE FAIR. *By William MacKellar. Illustrated by Nora S. Unwin. Whittlesey House.* $2.50. The thought of the Dunstane Fair made Gavin's heart glow. All the music, the gay people, the tug-of-war. The flags were already flying when Grandfather John Cameron explained gently to the lad that he would not be able to make the trip this year. Aghast, Gavin made a rash promise. He would see that Grandfather made the five-mile trip into town to the fair. Gavin explored all angles. He had an interview with a crusty butler, an audience with the Lord Provost, and even, quite by accident, he shared a pot of tea and delicious oatcakes with a witch. And, of course, Grandfather did get to the fair and Gavin's heart was light once more. This delightful tale laid in Scotland is by the author of "Wee Joseph," and it will be a favorite of the eight- to twelve-year-olds. Nora Unwin's sketches are an added attraction.

-M. H.

CABIN FOR DUCKS. *Written and illustrated by Edythe Records Warner.*

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Viking. $2.50. A beautiful book filled with the wonders of nature spelled out in words and in exquisite line drawings captures the wild, primitive beauty of the Minnesota woods and the exciting bird life there. The thin thread of a story running through the book about Grandpa's hunting cabin, duck hunts, migration of ducks, and other phenomena of nature will find whole-hearted response from nature lovers, hunters, and would-be hunters of all ages. The delicate brown coloring in the beautiful, accurate illustrations give the perfect seasonal accent to this episode in the world of nature.

—LUCILE W. RALEY.

FAIR BAY. *Written and illustrated by Eleanor Frances Lattimore. Morrow.* $2.50. Miss Lattimore has told a simple story for girls seven to nine in a charming and entertaining manner.

Trudy, who heard her grandmother speak often of Fair Bay, a sea island off the South Carolina Coast, has a chance to visit it when her parents on vacation leave her with Great Aunt Gertrude and Great Uncle Will at their plantation nearby. Although all the houses on Fair Bay were destroyed by a storm when Trudy's grandmother was a girl, Trudy sees the island as it was on the day of the storm sixty years ago when her grandmother played there. —NANCY JANE DAY.

THE CAVE. *By Elizabeth Coatsworth. Illustrated by Allan Houser. Viking.* $2.50. This is a moving tale for young children about a Navajo boy's love for sheep, which is so great that he sets aside his own fears and tribal taboos to protect them in time of danger. It is also a story about the flowering of friendship and respect between this sensitive child and a proud herder.

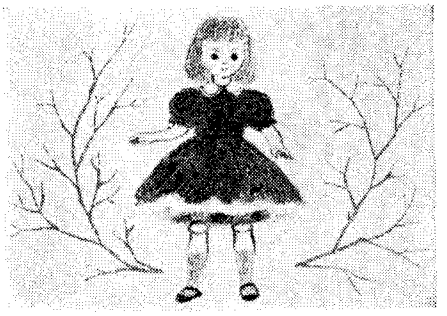
With an economy of words the characters are clearly portrayed, as is the grim, austere beauty of Navajo country. The canvas Miss Coatsworth has painted is further enhanced by the appropriate drawings by Allan Houser, which have the quality of Indian art. —JULIA JUSSIM BRODY.

RUDI AND THE MAYOR OF NAPLES. *By M. M. Osborne. Illustrated by Joseph Low. Houghton Mifflin.* $2.50. A small donkey remains faithful to the nature of his kind in this amusing story, which captures the sights and sounds of the Italian city. Rudi was obeying the precepts of his mother when he planted his four feet firmly on the pavement of the Via Chiamone, refusing to move until someone was nice to him. The resulting traffic jam could only be broken up when the mayor himself came down from his palace. Joseph Low's colorful pictures are a perfect accompaniment to an attractive book for younger children.

—AILEEN O'BRIEN MURPHY.

THE PICNIC. *Written and illustrated by James Daugherty. Viking.* $2.50. As one second-grader observed, "James Daugherty certainly likes lions and he writes funny stories about them." This "frolic in two colors and three parts" is a modernized version of Aesop's "Lion and the Mouse," crammed full of basic truths and delightful humor apparent to both child and grown-up. It retains its original moral but preaches a new one, too: that most people are nice when you take the trouble to know them. This is one of Mr. Daugherty's best picture books, in which the lively bronze and black illustrations make the book even more irresistible.

—ALICE BROOKS MCGUIRE.



—From "The Story of Holly and Ivy."

WHILE MRS. COVERLET WAS AWAY. *By Mary Nash. Illustrated by Garrett Price. Little, Brown.* $3. Good characterization distinguishes this story in which three children take care of themselves during a summer while their father is out of the country and their housekeeper has been called to the bedside of a sister. Moreover, they do it so successfully that none of the neighbors realize the children are alone. They have an elegant calico cat named Nervous, who proves an unexpected financial asset because he is a tom. The incidents are lively, and the attractive black-and-white illustrations extend the humor of the text. An entirely successful family story.

—A. O'B. M.

PAUL'S HORSE HERMAN. *Written and illustrated by Harvey Weiss. Putnam.* $2.50. Paul always wanted a pony or a colt but what he finally got was Herman, a twenty-eight-year-old, very tired plowhorse. One day Paul's friends, Jessica and John Henry, joined Paul and Herman for an outing down by the river. They had one mishap after another but when their wagon, hastily converted by them into a boat, sank, it was tired old Herman who saved them. This appropriately illustrated story is full of humor, and it is told with a real understanding of young children.

—AUGUSTA BAKER.

THE NIGHT THE LIGHTS WENT OUT. *Written and illustrated by Don Freeman. Viking.* $2. Thatcher, who "when he looked at exciting books about log cabins, wild Indians, and covered wagons" thought he wanted to be a pioneer, decided the night the lights went out he wanted to be a 'lectrician-eer instead. This simple story and picture book has captured the spirit of

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By RUTHVEN TODD. Four-color and one-color drawings by Theresa Sherman. A charming story, based on a real personality — a Chinese boy who longed to find a fish never known before — and how his dream came true. An Atlantic Monthly Press Book. 7-11. $2.75

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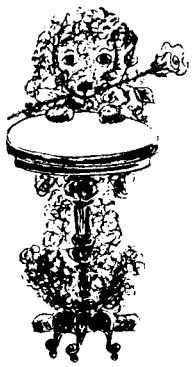

By PHYLLIS ROWAND. Four or two-color drawings on every page by the author. The big, lovable dog who became famous overnight with his first appearance in *George* is back again. This time the family takes George to New York where he gets everything as mixed up as only George can. 5-8. $2.75

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By MARY ANN HOBERMAN and NORMAN HOBERMAN. Three-color drawings on every page. A gay, informative book about all means of conveyance, by the team who did *All My Shoes Come in Twos.* 4-8. $2.50

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By MARIAN MURRAY. True stories of boys and girls whose parents are circus performers and who are becoming performers themselves, by the author of *Circus: From Rome to Ringling.* 8-12. $3.50

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a family "pioneering" when the lights go off one night and the stove, the oil burner, the clocks, the television, and Thatcher's train won't work. Illustrations in black, white, and soft candlelight are very different from those of "Fly High, Fly Low" and "Mop Top," but equally as delightful.

—N. J. D.

MRS. MOUSE NEEDS A HOUSE. *Written and illustrated by Gardell Dano Christensen. Holt.* $2.25. When a storm destroys the cozy, little dwelling of the Widow Mouse, all the small animals join together to dig her a new one—but it is Mr. Albert Mouse, a bachelor, who digs one of the proper size. This slight but pleasant story with its appealing drawings can be read by beginning readers. —A. O'B. M.

FABLE, FANTASY, AND FAIRY TALES

TISTOU OF THE GREEN THUMBS. *By Maurice Druon. Illustrated by Jacqueline Duhème. Translated by Humphrey Hare. Scribners.* $2.75. Tistou is a happy little boy who lives with his parents in a fine house in the town of Mirepoil. When he could not manage at school he was put in charge of the gardener, who discovered that Tistou had green thumbs. "They are wonderful things—a gift of heaven," the gardener said. And so they are in this delicately woven little allegory. For Tistou brought his gift of beauty and peace wherever he went. Flowers bloomed at his touch; the prison, the poor, the sick, and even the guns made in his father's factory were transformed. Only at the very end does the reader discover who Tistou really is. The illustrations in black-and-white are just right for this subtle story, which has the quality of a parable.

—M. C.

THE SWINEHERD. *By Hans Christian Andersen. Translated and illustrated by Erik Blegvad. Harcourt, Brace.* $2.75. This charming picture-book edition of Andersen's classical story is a square, slim volume with a picture on every page to illustrate the story of the foolish princess who could not appreciate the real things of life. Mr. Blegvad's translation has freshness and integrity, deriving as it does from his own Danish background and his lifelong love of Andersen's stories. His illustrations are a joy, for he has captured all the humor and gentle satire of the story and set them against backgrounds of Danish countryside and city rooftop. This is a lovely book, to be cherished in home, school, and public library. —E. S. R.

VERY IMPORTANT CAT. *Written and illustrated by Wendy Watson. Dodd, Mead.* $2.50. This is the story of Chu Chung, a very important cat, a very rich and self-satisfied cat, who lived in China. How an unimportant mouse helped Chu Chung win the hand of the beautiful cat, Sing Soo, reads like a modern fable. The animals in the story are similar to human beings in behavior, feelings, and even appearance. The author's own black-and-white drawings are filled with action and help tell the truth about those cats (or people) who are imbued with self-importance. A gay red binding adds zest to a clever, slim book.

—L. W. R.

TREASURE OF GREEN KNOWE. *By L. M. Boston. Illustrated by Peter Boston. Harcourt, Brace.* $3. This second story of Green Knowe has the same English charm as the first—something of an Alice-in-Wonderland quality. When Tolly spends his holiday with his great-grandmother at the wonderful old house, events and people of earlier years seem to come alive, and Tolly apparently relives these incidents, besides experiencing some new ones of his own. This time the mystery of the long-lost treasure of Green Knowe is solved. The book will probably have more appeal to exceptional readers, especially girls. —M. P. D.

SPACE CAT AND THE KITTENS. *By Ruthven Todd. Illustrated by Paul Galdone. Scribners.* $2.50. With his Martian wife and their two moon-born kittens, not to mention Fred and Bill, Space Cat now visits a planet in outer space that is similar to the earth in composition and atmosphere. But it is like the earth of a prehistoric period, and the kittens have near-tragic adventures with pterodoctyls and tyrannosaurus.

Paul Galdone's pictures, especially of the kittens in their space suits, have humor and imagination to match the text. —F. L. S.

—From "Tistou of the Green Thumbs."

ALLTH. *By Alastair Reid. Illustrated by Walter Lorraine. Houghton Mifflin.* $3. A minstrel in search of a lost song invades the doomed kingdom of Allth and rescues a silent girl in this poetic tale, set in the fairyland created by Alastair Reid for "Fairwater." The tiny Qu who aids him in his quest was called Quirkillian when he was great in stature and skilled in magic arts. Now he has shrunk to the size of a hand, with half his spells forgotten.

The story is told in mysterious, beautiful language which is perfect for reading aloud. It is a slim book, printed on white and pale green paper and illustrated with drawings which have the haunting quality of the text.

—A. O'B. M.

THE NUTCRACKER. *Adapted and illustrated by Warren Chappell. Knopf.* $2.95. This is a free adaptation of the Alexandre Dumas version of the story by E.T.A. Hoffman. Main themes from the music by Tchaikovsky have been included. Beautiful drawings, in black-and-white as well as color, recreate the Sugar Plum Fairy, the ugly Mouse King, and the brave little Nutcracker to make this a lovely Christmas book for young children. This book is a companion volume to "Peter and the Wolf" and "Hansel and Gretel."

—A. B.

NEW TALL TALES OF PECOS BILL. *By Harold W. Felton. Illustrated by William Moyers. Prentice-Hall.* $2.95. These "new and heretofore unknown incidents in the life of Pecos Bill" are told in the same "honest-to-goodness truth" manner as are other tall tales written by Harold Felton. The storyteller who uses Mr. Felton's own words and keeps his face straight while telling these stories will hold any group of older boys, especially with such stories as "A Tale of a Dog's Tail" and "Three-fingered Ike's Story." The illustrations are as ridiculous in their exaggeration as the text.

—A. B.

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—*From "The Swineherd."*

is retold in this attractive picture book for younger children, and illustrated with drawings in color which capture the robust flavor of the tale and its time. Barbara Cooney adapts "The Nun's Priest's Tale" from the "Canterbury Tales" and tells the story so clearly in her illustrations, as well as text, that even those who cannot yet read will learn its moral: that it is best not to place one's trust in flattery.

—M. C.

THE LEGEND OF BEFANA. *By Henry Chafetz. Illustrated by Ronni Solbert. Houghton Mifflin.* $2.75. On Twelfth Night, in Italy, Befana and her donkey go from door to door giving gifts to all the good children and stones and charcoal to the naughty ones. Befana is the Italian counterpart of St. Nicholas and Santa Claus, and this little story tells who she was and whence she came, though no one has ever seen her.

The retelling of this old legend is rhythmical and reads aloud well. The attractive crayon and ink drawings are in black and soft shades of coral and brown.

—A. B.

GERMAN HERO-SAGAS AND FOLK-TALES. *Retold by Barbara Leonie Picard. Illustrated by Joan Kiddell-Monroe. Walck.* $3.50. The Oxford Myths and Legends series has already known Miss Picard's competent hand with traditional stories in her retellings for the "French Legends, Tales and Fairy Stories" volume. The Germanic tales in this present collection benefit equally from her very real feeling for the words of folk literature. The language she uses to write of Gudrun and Siegfried is commensurate with the Teutonic heroes and their deeds of might.

In telling the stories of Till Eulenspiegel, the mouse-tower on the Rhine, Reineke Fox, and the rat-catcher of Hamelin her style is economical, her folk idiom strong, and her humor boisterous. The black-and-white line drawings effectively interpret the mood of the stories; those in tones of gray and terra cotta are too cool and stylized for lusty folklore.

—E. S. R.

LORETTA MASON POTTS. *By Mary Chase. Illustrations by Harold Berson. Lippincott.* $3.50. Mary Chase has written a story with her own brand of whimsical fantasy. Loretta Mason Potts is described as a bad girl when her brother Colin, aged ten, first hears about her. She is the eldest of the Mason children. When she was five years old, she elected to live with the Potts family near the hill where the magic which charmed her had its source—a bridge and a castle with two tiny inhabitants who flatter her when she is bad.

How Colin sets about to find Loretta and how the entire family is drawn into the spell of this world behind the hill, and nearly meets its end, provide the fascinating incidents and suspense for a lively and amusing story which ends well.

—M. C.

POETRY AND ART

OUNCE DICE TRICE. *By Alastair Reid. Illustrated by Ben Shahn. Little, Brown.* $3.50. Originally published as a children's book, this is now being promoted by the publishers as a book for adults as well. Actually it is for anyone of any age who finds pleasure in words and word sounds. Alastair Reid, a poet, comes naturally to such pleasure and has compiled from his notebook a unique and entertaining collection of odd words, forgotten words, "light" and "heavy" words, real and fabricated words. There are names for cats, whales, insects, and other creatures and conditions, and some delightfully apt sets of words the author has invented for the numbers one to ten.

The humor, the imaginative whimsicality, the play with sound, and the strikingly appropriate Ben Shahn illustrations all make this a book adults can enjoy *with* children.

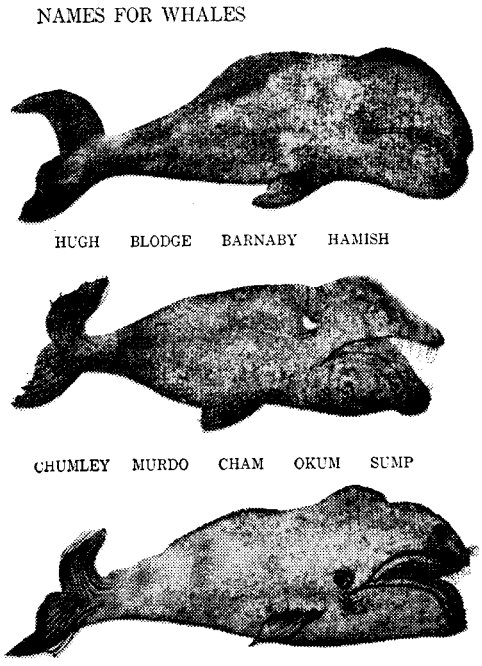
—Lillian Morrison.

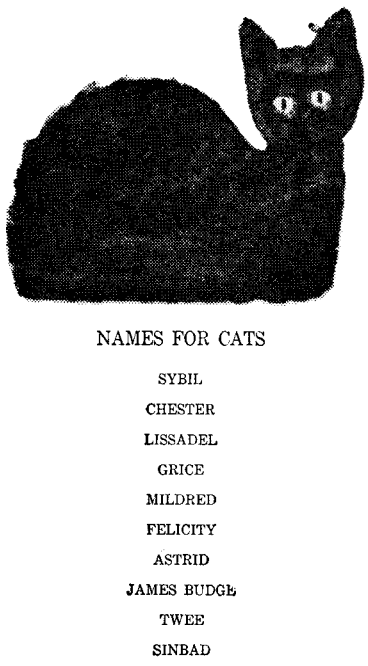
I WENT TO THE ANIMAL FAIR: A Book of Animal Poems. *Selected by William Cole. Illustrated by Colette Rosselli. World.* $2.75. Last year William Cole gave us "Story Poems New and Old," a delightful anthology of old favorites, ballads, and lesser-known poems; this year he offers small children a treat with "I Went to the Animal Fair." The title poem, an amusing nonsense song familiar to many adults, has heretofore been available in only one anthology for children. Other verses in the collection range from Emily Dickinson and John Keats to Laura Richards and Edward Lear.

In her first book for children published in America, Colette Rosselli, the illustrator, adds her full measure of laughter to a collection which promises fun for the entire family.

—H. A. M.

THE SPACE CHILD'S MOTHER GOOSE. *By Frederick Winsor. Illustrated by Marian Parry. Simon & Schuster.* $3.50. In parodies of the old familiar nursery rhymes, Mr. Winsor uses the latest vocabulary of space physics, higher mathematics, and other modern sciences to give us a delightfully clever spoof on our times. Not only will the science-minded boys and girls chuckle





—*From "Ounce Dice Trice."*

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at the rhymes but literate teen-agers in general, aware of developments in the space age as they all are, will also find them funny. Fine-lined drawings full of humorous detail convey the spirit of the text. —L. M.

BLESS THIS DAY: A Book of Prayer for Children. *Compiled by Elfrida Vipont. Illustrated by Harold Jones. Harcourt, Brace.* $3.25. This book of prayers draws from the entire Christian literature for its material. It is a fine collection of familiar and not so familiar prayers and graces for every occasion, ranging from the Bible onwards and including some of the best English poets.

The whole air of the book is contemplative and reverent; many of the prayers could be used by any religious sect. One is delighted to discover favorite lines included from Blake, Rossetti, and other choice pieces like Herrick's "Here a little child I stand . . ." Harold Jones's drawings in color and black-and-white border every page and are full of appropriate detail.

A satisfactory book recommended for the entire family. —M. C.

A GALLERY OF MOTHERS AND THEIR CHILDREN. *Text by Marian King. Lippincott.* $3. Miss King has chosen twenty-nine pictures of mothers and their children from galleries all over the United States to make this book. There are Venetian and Florentine mothers, Flemish and Dutch, British, French, and Spanish, and Americans from the colonial mothers of Stuart, Sully, and Benjamin West to the modern mothers of Gari Melchers and George Bellows. Each full-page picture is accompanied by a description, often with its historical and social background, a brief biographical sketch of the artist, such information as size and date of the painting, the medium used, and its location.

This can be used nicely with Miss King's "Gallery of Children."

—F. L. S.

DÜRER: A Biography. *By Elizabeth Ripley. With paintings, etchings, and drawings by Albrecht Dürer. Lippincott.* $3. Mrs. Ripley adds this biography of Albrecht Dürer to the very fine ones she has done of Goya, Leonardo da Vinci, Michelangelo, Rembrant, and Vincent van Gogh. As in these others, she relates the events of the artist's life to his works, thus making of the chronological listing and description of his paintings and engravings a record of his life. The book is profusely illustrated with full-page, excellent reproductions in black-and-white of thirty-three of Dürer's pictures.

—F. L. S.

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HOW-TO-DO-IT BOOKS

PAGES, PICTURES, AND PRINT: A Book in the Making. *Written and illustrated by Joanna Foster. Harcourt, Brace.* $2.95. Miss Foster, who has had experience in publishing houses, takes the novice author through all the steps in making a book—from the idea to the finished product. Each process in the handling of a manuscript—the editorial assistance, the design of the book, the illustrations, the printing, binding, and sales promotion—is described and illustrated. A very useful book for all people who are interested in writing, producing, and working with books. —F. L. S.

YOUNG DANCER'S CAREER BOOK. *By Regina J. Woody. Drawings by Arline K. Thomson and illustrated with photographs. Dutton.* $3.50. Out of her own experience Mrs. Woody begins this book with a warning that to be a dancer takes more than talent and interest, that a young person must dedicate his life to study. She then discusses dancing teachers and schools, what it is to be a "professional child," the choice between college and a career and the possibilities of combining them, performance or other ways to use training, and the service aspect of dancing in dance therapy.

Line drawings and photography illustrate the book, and an index and bibliography add to its reference use. —F. L. S.

—From "Young Dancer's Career Book."

CHESS FOR CHILDREN. *By Fred Reinfeld. Sterling.* $2.50. This handbook of chess for the beginner is attractively illustrated with diagrams and photographs. Each piece is described and the rules that govern its play are stated. Starting with easy moves progressively difficult plays are explained with accompanying diagrams, and the offensive and defensive moves listed. —F. L. S.

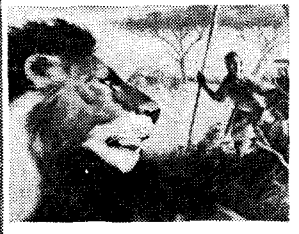
PAPER, INK AND ROLLER: Print-making for Beginners. *By Harvey Weiss. Young Scott Books.* $3.50. How to make simple press prints, transfers prints, potato prints, stencils, linoleum prints, and cardboard prints is clearly described, and silk screen printing, lithographing, engraving, and etching are briefly discussed. This handsomely designed and printed book is a perfect example of its subject matter, and is a companion volume to Mr. Weiss's "Clay, Wood, and Wire." —F. L. S.

ART IS EVERYWHERE. *Written and illustrated by Leonard Kessler. Dodd, Mead.* $3.50. Mr. Kessler writes about materials, equipment, ideas, and techniques, hoping that these suggestions will act as springboards for the reader's own ideas, but he does not mean for them to be copied or thought of as absolutely correct ways of thinking and doing.

This is a book designed to awaken and stimulate the latent art interest of the lay reader rather than the artist. Mr. Kessler has illustrated his book with many drawings in full color. —A. B.

BETTER FOOTBALL FOR BOYS. *By David C. Cooke. Dodd, Mead.* $2.50. **THE FIRST BOOK OF FOOTBALL.** *By Don Schiffer. Illustrated by László Roth. Watts.* $1.95. **FOOTBALL FOR YOUNG CHAMPIONS.** *By Robert J. Antonacci and Jene Barr. Illustrated by Rus Anderson. Whittlesey House.* $2.95. These three books on football for young boys will serve as guides to them as they begin to play, and as informational books for those on the sidelines who should understand what they are watching. Diagrams for formations and how to play the various positions are illustrated by drawings in "The First Book of Football" and "Football for Young Champions," and by photographs in "Better Football for Boys." Safety precautions, rules, and the spirit of team work are included, and all three books exhibit a fine feeling for the value of sports to the participants and the spectators. —F. L. S.

These books look good enough to read!



SIMBA OF THE WHITE MANE
By Jocelyn Arundel. *Illustrated* by Wesley Dennis. An exciting, authentic story of the big game country of Africa by a writer and illustrator who were there recently on safari. Youngsters will thrill to the exploits of Toki, the small African boy who gets lost from a safari and comes upon Simba, great lion of the white mane. *Ages 8-12* $2.95

SCAT, THE WITCH'S CAT
By Geraldine Ross. *Pictures in three colors by Kurt Werth.* All about a witch who lives with a wonderful array of animals that will delight youngsters, especially the thinly flat cat named Scat. *Ages 4-8* $2.00*

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THE RED DRUM'S WARNING
By Willis Lindquist. *Pictures by Harper Johnson.* Haiti, turbulent land of mystery and voodoo drums, is the setting for this brisk adventure tale. *Ages 8-12* $2.75

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STORIES FOR OLDER BOYS AND GIRLS

WARRIOR SCARLET. *By Rosemary Sutcliff. Illustrated by Charles Keeping. Walck.* $3.25. The Bronze Age is the setting for this stark and beautifully written story about Drem, a boy with a crippled arm who earned the right to wear the scarlet of a warrior. Rosemary Sutcliff is pastmistress in the re-creation of period. In "Warrior Scarlet" she surpasses herself. Her research is so skilfully assimilated that the reader shares Drem's harsh life, savors his satisfactions and his griefs, becomes—in short—thoroughly identified with the fierce, brave youth. The book was printed in Great Britain and is illustrated with drawings which have an archaic distinction.

—A. O'B. M.

SIMBA OF THE WHITE MANE. *By Jocelyn Arundel. Illustrated by Wesley Dennis. Whittlesey House.* $2.95. Toki, a young African boy, is a stowaway on a safari in search of lions. Because Toki's life with his father, a trusted game scout, had given him an unusual background of jungle life and animal ways, this safari provides him with an exciting personal adventure with animals, particularly with the great lion of the white mane. Suspense runs high and the climax is unusual and satisfying.

Boys and girls from fourth to sixth grades should find this a welcome and original addition to their wild-animal stories. Good pictures by Wesley Dennis add a special dimension to the book.

—R. H. H.

LITTLE BURMA. *By Robert M. McClung. Illustrated by Hord Stubblefield. Morrow.* $2.95. This exciting eighteenth-century story about Little Burma, the first elephant ever brought to America, offers high adventure in reading for boys ten to fourteen years of age and older. The roster of carefully-drawn characters includes, besides Little Burma, the two boys who cared for her, the owner, his wife, plus two real villains. Their joys, trials, failures, and successes are all a part of this well-developed, fast-moving story. Numerous carefully-done, black-and-white illustrations are closely woven into the plot.

—L. W. R.

THE COMMODORE'S CUP. *By Stephen W. Meader. Illustrated by Don Sibley. Harcourt, Brace.* $2.95. Stephen Meader's knowledge of and enthusiasm for sailing are evident in this story of Luke Cramer, to whom sailing meant almost everything. How Luke came to have a Comet class boat all his own, his sense of responsibility in caring

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for his boat, his participation in many of the yacht-club races during the summer, and the final big race for the Commodore's cup, add up to a satisfactory book for the junior high school group. Sailing terminology may be unfamiliar to the landlubber, but the story will go over just the same. Illustrations are adequate.

—M. P. D.

BORROWED BROTHER. *By Florence Crannell Means. Illustrated by Dorothy Bayley Morse. Houghton Mifflin.* $3. Jan, only daughter of the Pratts, who lead an orderly and predictable life, changes places with her friend Molly Avery for a month and finds herself catapulted into unexpected adventure. Molly's four brothers and sisters, her parents and grandparents, lead lively, free-wheeling, and independent existences. Jan finds this a very realistic taste of what it is like to be the member of a large and energetic family. Mark, the oldest brother, provides a touch of romance and a thread of mystery to the story.

This is a pleasant book and a welcome change from the "social problem" theme. Junior high school girls should enjoy it. —R. H. H.

THE ODD ONE. *By Crane Blossom Harrison. Illustrated by Elizabeth Dauber. Little, Brown.* $3. It is not an uncommon experience for an adolescent to feel like an orphan while living in the midst of her loving family. This psychological phenomenon is the basis for an amusing story about Patricia Castle, the only brunette in a family of towheads. Having been told frequently that she looks like an Indian, she persuades herself she is an Indian, "abandoned by her tribe when she was a papoose" and later adopted by the Castles.

A perceptive grandmother manages to uncover her secret but not before the grandmother and Patricia have had a long journey to a Western ranch.

—A. O'B. M.

IF WISHES WERE HORSES. *By Keith Robertson. Illustrated by Paul E. Kennedy. Harper.* $2.95. Both boys and girls of junior high school age will find this story of Stephen McGowan appealing. An orphan, fourteen-year-old Steve comes to Iowa to live with Uncle Alf and Aunt Hannah. In spite of Aunt Hannah's lack of sympathy and understanding, Steve is able to adjust to life in Iowa and finds real pleasure in helping at Uncle Alf's livery stable and in taking care of the horses. There he finds a true friend in Bob Simms, who also labors under a handicap. Adventure is not lacking in this rather quiet story.

—NANCY JANE DAY.

SCIENCE AND NATURE

DIGGING INTO YESTERDAY. *By Estelle Friedman. Illustrated by Leonard Everett Fisher. Putnam.* $2.95. This is a brief survey of some well-known archeological discoveries which offers information about the exciting ways in which the ancient mounds were located, the remarkable treasures of the past that were unearthed, but most of all, about how scholars used these discoveries and the legends of folk literature as keys to knowledge of many ancient cultures. The implications of this introduction to archeological exploration may well lead children to the many well-written, fascinating, but more advanced accounts of these expeditions.

—J. J. B.

ALL ABOUT FAMOUS SCIENTIFIC EXPEDITIONS. *By Raymond Holden. Illustrated by Lee J. Ames. Random House.* $1.95. Included in this book are brief, accurate accounts of the Beebe-Barton Bathysphere, the conquest of Mt. McKinley, the discovery of Tut-Ankh-Amen's tomb, the expedition to find and study the dragon lizards of Komodo Island, and Stefansson's Arctic expedition of 1913-1918. Pleasing format and illustrations and stimulating text will attract readers and introduce them to subjects about which they will want to read more.

—ELAINE SIMPSON.

VOICE ACROSS THE SEA. *By Arthur C. Clarke. Harper.* $3.75. A scientist who is also a good science fiction writer describes the difficulties of all kinds involved in laying undersea cables from the first short ones for telegraph signals to the recent, far more complex transoceanic telephone cables. Problems, technical and practical, are clearly and accurately described; people are sketched vigorously with touches of humor. Detours tracing the development of devices and techniques add to the general appeal of the book. While there is enough information to satisfy high school students with a scientific background, the book is so arranged that "science illiterates," high school age and up, may skip the most technical parts. —E. S.

THE NINE PLANETS. *By Franklin M. Branley. Illustrated by Helmut K. Wimmer. Crowell.* $3. This book is a general introduction to our solar system: explanations and comparative facts and figures on position, density, mass, volume, orbit, etc. A chapter devoted to each planet gives, among other facts, its rotation and revolution, phases, atmosphere, composition, distinctive features, and a brief his-

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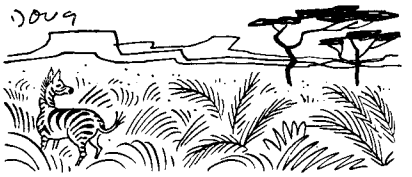
tory of its discovery and observation. Thus in easily available form simple (but not simplified) concise, accurate information is provided for the young astronomer. Excellent illustrations, suggested readings, and an index add to its usefulness. —E. S.

THE ADVENTURE OF LIGHT. *Written and illustrated by Frank Jupo. Prentice-Hall.* $2.95. With words and pictures the author has presented a panorama of man's search for light from earliest times to the present, concluding with "things to come." The reader learns how man first discovered that fire could produce light; how he invented the candle, the lamp, and the electric light, and, finally, how he is working with atomic power. This is an attractive book which can be used as an introduction to a fascinating subject, which Mr. Jupo has portrayed in the same lively manner as in his "Read All About It!," in which he describes news. —A. B.

STORY OF THE JEWISH CALENDAR. *By Azriel Eisenberg. Wood engravings by Elisabeth Friedlander. Abelard-Schuman.* $2.50. This is a brief, well-written explanation of the Hebrew calendar, its origin, and the manner



in which ancient rabbis determined the beginning of the weeks, months, and festivals, as well as improvements brought about by greater mathematical knowledge. It also shows the relation of dates in this lunar calendar to those in the Gregorian one. With a sure hand, Dr. Eisenberg has interwoven Talmudic legends concerned with the organization of this calendar. It is fascinating for the Jewish child, or for anyone interested in the varied ways of calculating time. —J. J. B.

WILD TREASURE: The Story of David Douglas. *By Adrien Stoutenburg and Laura Nelson Baker. Scribners.* $2.95. Compelling interest in nature, especially in plant life, characterized David Douglas's short life and led him from his little village in the highlands of Scotland to the world. As a field collector for the London Horticultural Society early in the nineteenth century, he went to the Pacific Northwest and explored the Oregon territory, the Columbia River valley, and the Rocky Mountains. Here he had high adventures with the Indians, shared his rugged life with his terrier, Billy, and discovered many unknown plants. He collected and sent to London seed cones of the fir tree that now bears his name. This story of a naturalist reveals the lure and excitement, the hardships and danger and rewards that a scientific life can provide. An inviting book for older boys and girls. —F. L. S.

LOUIS AGASSIZ, PIED PIPER OF SCIENCE. *By Aylesa Forsee. Illustrated by Winifred Lubell. Viking.* $4. The vibrant personality, boundless energy, and youthful enthusiasm of Louis Agassiz shine through this lively biography, which should have special appeal for the older child interested in plumbing nature's mysteries. The settings in Europe during student days and, in particular, the later ones in Cambridge, Mass., during the golden period of its literary growth and scientific thinking offer a fine introduction to some outstanding men and women of that day.

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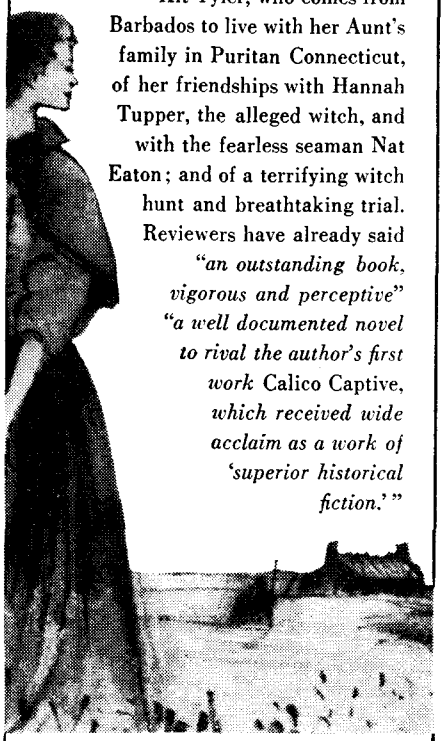
2 *from our Fall list*

A magnificent historical romance for young adults

The WITCH *of Blackbird Pond*

by Elizabeth George Speare $3.00

The story of lovely young Kit Tyler, who comes from Barbados to live with her Aunt's family in Puritan Connecticut, of her friendships with Hannah Tupper, the alleged witch, and with the fearless seaman Nat Eaton; and of a terrifying witch hunt and breathtaking trial. Reviewers have already said *"an outstanding book, vigorous and perceptive" "a well documented novel to rival the author's first work* Calico Captive, *which received wide acclaim as a work of 'superior historical fiction.'"*



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America's favorite monkey is back again in this fifth book written with only 218 different words for beginning readers to read by themselves. The Reys' books have sold over a million copies already and this one is funnier than ever.

Houghton Mifflin Company's Books for Boys and Girls

also has the virtue of an attractive format, which may invite children to explore with Dr. Agassiz through these exciting pages. —J. J. B.

STRANGE PLANTS AND THEIR WAYS. *By Ross E. Hutchins. Photographs by the author. Rand McNally.* $2.95. Dr. Hutchins, who last year gave us "Insects: Hunters and Trappers," now turns to interesting and unusual plants to make this handsome book. He tells why the jumping bean jumps, describes carnivorous plants, explains the relationship between the yucca and the white moth that alone can fertilize it, and discusses parasitic plants and vines, transportation devices for seeds, and the services performed by lichens.

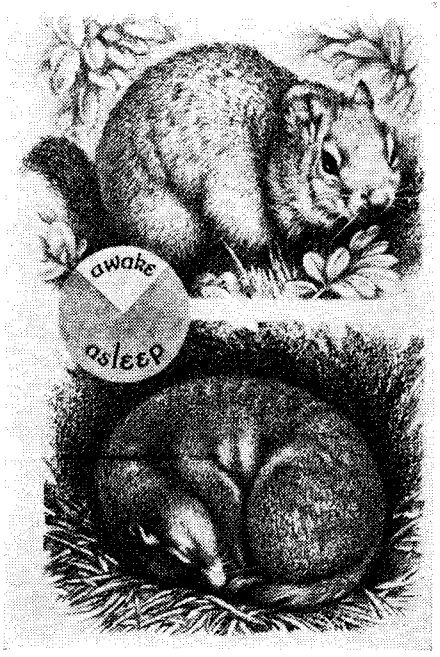
Fascinating photographs and dramatic endpapers make this a very attractive book to look at as well as to read. —F. L. S.

ANCIENT ELEPHANTS. *Written and illustrated by William E. Scheele. World.* $2.50. William Scheele, director of the Cleveland Museum of Natural History, is already familiar to young readers through his previous books about prehistoric animals. In this one he offers a simple, lucid introduction to the fascinating group of prehistoric elephants, mastodons, and mammoths. He has also enriched the text with many carefully labeled drawings of the animals which give the locations where remains were found, as well as comparative drawings of bone structure to show evolutionary development. The book will find a ready audience among young enthusiasts of prehistoric life. —J. J. B.

THE ANIMALS OF DR. SCHWEITZER. *By Jean Fritz. Illustrated by Douglas Howland. Coward-McCann.* $3. When one thinks of Dr. Schweitzer it is usually in relation to his medical work in Africa, his musical career, or his status among the world's great. This book shows another side of his personality: his love and care of the animals that either wander in or were taken to the hospital compound on the Ogowe River. There were the pelican, the two antelope fawns, the Red River hog, the baby chimpanzees, the wild boar, the dogs, the parrots, the storks. Some of these stopped for an overnight visit, some were more permanent guests, but all had the love and attention of the great doctor and the hospital staff and patients. —F. L. S.

THE FIRST BOOK OF TROPICAL MAMMALS. *By Helen Hoke. Illustrated by Helene Carter. Watts.* $1.95. Brief sketches of some of the unusual mammals of South America, Africa, India and Ceylon, and Malaysia give the essential information and the peculiar characteristics of these animals. Many drawings in green and black show the tropical plant-life background and the animals described in the text. —F. L. S.

WINTER-SLEEPING WILDLIFE. *By Will Barker. Illustrated by Carl Burger. Foreword by Ernest F. Swift. Harper.* $3. Mammals, birds, reptiles, amphibians, fishes, spiders, insects, and mollusks that hibernate are discussed in as many chapters in this book. Illustrated with drawings both beautiful and accurate, it is a work of absorbing interest to nature lovers, adults as well as boys and girls. —H. A. M.



–Illustrations from "Winter-Sleeping Wildlife."

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PEOPLE AND PLACES

LEE OF VIRGINIA. *By Douglas Southall Freeman. Scribners.* $4.50. This one-volume life of Robert E. Lee is not condensed from Mr. Freeman's four-volume "R. E. Lee," but is an entirely new book written for young people. The author's style and appreciation of his subject are apparent in this volume, which places especial emphasis on the man rather than the soldier. Lee's childhood is covered quickly in a chapter, his West Point training in similar fashion, the Mexican War experience and the Civil War responsibilities are given in considerable detail, and the final years of peace as president of Washington College close the book. An outstanding biography for older boys and girls. —F. L. S.

THE FIRST BOOK OF THE SUPREME COURT. *By Harold Coy. Illustrated by Helen Borten. Watts.* $1.95. Why the Supreme Court was created, its members, how it functions, how it maintains the system of balances on which the government rests, how decisions are made—these and many other questions are answered in this book's lucid and simple text. It will be useful with students from the elementary grades through high school, and with citizenship classes as well. A list of words used in court and a complete list of justices are included. The book is indexed. The illustrations are interesting and point up the text. All in all, an excellent presentation. —H. F.

DYNAMITE AND PEACE. *By Edith Patterson Meyer. Little, Brown.* $3.50. This factual book about the great Alfred Nobel is carefully detailed and chronologically arranged. Alfred, a sickly boy, was brought up with two older brothers in the home of his architect-inventor father. Life was not easy in Sweden and the family moved to Russia, where Alfred and his brothers grew to manhood. From this point the biography begins the story of Alfred's experiments with explosives and his dawning interest in the cause of peace. Alfred had many setbacks and sorrows and he became a lonely old man, but his innate humanity and belief in a world without war flowered into the tremendous Nobel Foundation, which today is still encouraging scientists, writers, and "champions of peace." —M. H.

WILLA. *By Ruth Franchere. Decorations by Leonard Weisgard. Crowell.* $3. This delightful account of the girlhood of Willa Cather has the flavor of the American Midwest at the turn of the century. The young Willa was fortunate to have an understanding family that allowed her the freedom to roam the countryside, to know all kinds of people in the little Nebraska town, to be as unconventional as she wished. Eager for knowledge, curious about everything, she soaked up impressions that later made the background of her books. Line drawings in mid-Victorian style head each chapter and give atmosphere to a book especially for girls. —F. L. S.

WES POWELL, CONQUEROR OF THE GRAND CANYON. *By Leonard Wibberley. Farrar, Straus & Cudahy.* $3. When nine years old, Wes Powell was sent to the remarkable school of George Crookham, whose chief text was the "Great Book" of unexplored nature, especially rivers, wherein could be read the history of our earth. Crookham's hunger for knowledge was insatiable and he inspired the young student with this same zeal. Crookham's Great Book became the guiding star of Powell's life. Even though Wes lost his right arm in the Civil War, he was determined to study the Great Book by exploring the West, particularly the Colorado River. In spite of his handicap, his contributions to science and to the historical

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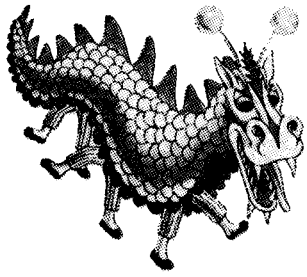

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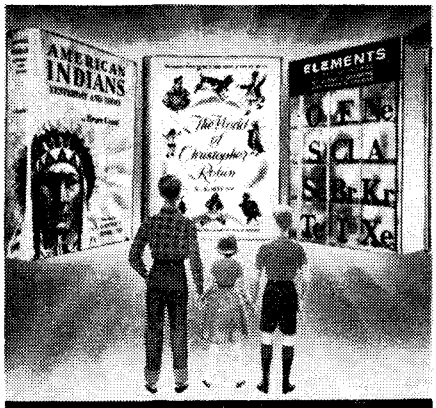

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development of the West are remarkable. This adventurous account is good reading for sixth grade and up.

—H. F.

YOUNG MAN IN A HURRY. *By Jean Lee Latham. Illustrated by Victor Mays. Harper.* $2.95. Soon after Cyrus W. Field retired at thirty-three with a fortune, he became interested in laying an Atlantic cable and spent the next twelve years in finding financial backing, solving multitudinous problems, prodding his associates toward renewed effort, in spite of repeated failures of the project. In the usual competent and entertaining style of her fictionized biographies for juveniles, Miss Latham has recreated this "young man in a hurry" from his arrival in New York at age fifteen through his outstanding contribution to world communication.

—E. S.

THE MAN WHO DISCOVERED THE AMAZON. *By Ronald Syme. Illustrated by William Stobbs. Morrow.* $2.75. The search for the treasured cinnamon forests of South America in 1541 led a little band of twenty-four Spaniards on foot through the jungles and then in two small boats down the mighty Amazon in what must have been one of the world's amazing voyages. Drama and suspense are provided by the simple narration of the constant physical dangers of the tropical jungles and continual meeting of hostile Indian tribes. Francisco de Orellana, the leader, emerges as a man ahead of his time in his attitudes toward the natives and his conception of leadership. The amazing fortitude, resourcefulness, and dogged persistence of these men is told simply and with understatement, but it is nevertheless impressive. This account should interest boys and girls of upper elementary age.

—R. H. H.

THE CHINESE KNEW. *By Tillie S. Pine and Joseph Levine. Illustrated by Ezra Jack Keats. Whittlesey House.* $2.50. The Chinese knew many things in ancient times which we accept as part of our living today. This third title in a series of correlated science-social studies books will be welcomed by teachers looking for material to introduce science to children at the primary level. The method of presenting the text follows the pattern of the preceding books about the Indians and Pilgrims. The child reads first what the Chinese knew about something—paper, for example—how far we have progressed today; and finally some simple experiment is introduced which children can perform under the teacher's direction.

Highly decorative but accurate pictures accompany the text.

—A. B. McG.

THE SUN KINGDOM OF THE AZTECS. *By Victor von Hagen. Illustrated by Alberto Beltran. World.* $2.95. Through the eyes of Speaking Eagle, an Aztec boy, the history, legends, religion, and mores of this ancient Mexican civilization are revealed. A chronological chart is also included which shows the relation of the Aztec world to existing cultures in South America and to simultaneous eras and events in North America, Europe, and Asia.

Mr. von Hagen is entirely familiar with his material, while Alberto Beltran's drawings have the strong line of Aztec art. The result is an absorbing story in an attractive format that should appeal to older children interested in this rich, ancient civilization.

—J. J. B.

THE ARABS. *By Harry B. Ellis. Illustrated by Leonard Everett Fisher. World.* $2.95. This brief, well-written

—From "Willa."

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introduction to the history, culture, and way of life of the Arab people led this reviewer to considerably more reading on the same subject. It may well do the same for teen-agers who are interested in knowing about the Middle East, which features so prominently in the news. Mr. Ellis has written adult books portraying this area, but this is his first book for younger readers. His knowledge of the land of the Arabs stems from his extended travel there, where he served as correspondent for *The Christian Science Monitor*. This book includes a selective bibliography and a satisfactory index. It is strikingly illustrated. Highly recommended. —M. P. D.

MEET SOUTH AFRICA. *By John Gunther with Sam and Beryl Epstein. Illustrated by Grisha. Harper.* $2.50. This companion volume to the author's "Meet North Africa" succeeds in summarizing for the young adult reader the pertinent facts about this area of conflict, transition, contrast, and turmoil. Mr. Gunther and his co-authors have abstracted from "Inside Africa" material on South Africa's colorful history, multiracial population, political structure, industries, and geography. They very wisely and objectively comment on apartheid and growing black nationalism in the area. The artistically done illustrations, the informal, lively, compact style, and the careful selection of important facts make this an attractive introductory book for the young adult. —ESTHER J. WALLS.

—From "The Canadian Story."

THE CANADIAN STORY. *By May McNeer. Illustrated by Lynd Ward. Ariel Books.* $4.25. With this book May McNeer has again distinguished herself in the field of children's literature with a volume of brief sketches from Canadian history. The beautiful and dramatic lithographs by Lynd Ward are an essential part of the book and add much to its importance. The author begins her saga with the Viking landings on the north coast of America, and she follows the comings of the French and the British with the ensuing wars and explorations thoroughly and vividly. The book ends with the story of the St. Lawrence Seaway, a joint project of the United States and Canada. This book will find its way to the shelves of junior high and senior high school libraries, as well as young people's sections of public libraries. —M. H.

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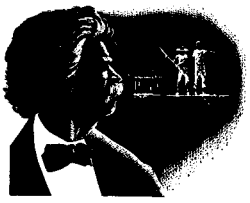

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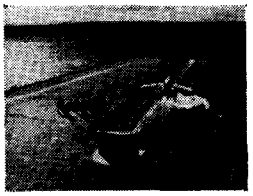

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FOR YOUNG ADULTS

AND LOVE REPLIED. *By Mary Stolz. Harper.* $2.75. Teen-age Betty Wilder's adjustment to a new suburban community during her senior year of high school and her mature affection for a handsome young apprentice to a building contractor form the basis of conflict in this adolescent novel. One marvels at Miss Stolz's consistent competence in her refreshing stories of the adolescent years that are so often filled with intense, elusive, and painful emotions. Although this book has the same probing sensitivity of the author's previous novels, it has a more sustained plot, which moves toward a climax as the story develops, and the telling is less introspective. Adult in its conception of life, the book's greatest appeal will be to the more mature teen-age girls.
—E. J. W.

THE WITCH OF BLACKBIRD POND. *By Elizabeth George Speare. Houghton Mifflin.* $3. Kit Tyler was a gay, impulsive young girl who left her home in Barbados because of the death of her grandfather, and came to live with her only relative in bleak Wethersfield, Conn. The time was 1687, the colonists were Puritans, and high-spirited Kit was entirely out of place. Her sanctuary was the meadows by Blackbird Pond, and it was here that she met and was befriended by old Hannah, believed to be a witch. Kit tried to fight superstition and intolerance until her defiance culminated in her own trial.

Interwoven in the story is the romance between Kit and Nat Eaton, a captain's son. This is an outstanding historical novel written by the author of the equally fine "Calico Captive."
—A. B.

STAR GATE. *By André Norton. Harcourt, Brace.* $3. Kincar s'Rud is the boy hero of this fascinating and well-written science fiction novel from the pen of an author who has tantalized and enthralled juvenile readers for several years. Kincar is the possessor of a magic stone, which he wears on his chest and which may burn him with its anger or warmly glow with its blessing.

The story includes spacemen, rocket ships, little people, weird otherworld birds and beasts. The plot and tempo of this book keep the reader's rapt attention.
—M. H.

HAVE SPACE SUIT—WILL TRAVEL. *By Robert A. Heinlein. Cover and title page by Emsh. Scribners.* $2.95. By winning a second-hand space suit (tenth prize) in a soap contest, eighteen-year-old Kip opens the airlock of adventure into space. He, a precocious eleven-year-old girl, and the Mother Thing—an intergalactic cop—as captives of (and eventually escapees from) the villainous Wormfaces blast from one dangerous experience to another in and out of the galaxy. Realistic Earthlings, credible B.E.M.'s exciting adventure, unobtrusive technical information, sly digs at American educational practices make this a Heinlein to be read with pleasure by those who also enjoyed "Red Planet," "The Rolling Stones," "Rocket Ship *Galileo*," *et al.*
—E. S.

THE TIME TRADERS. *By André Norton. World.* $3. This exciting story is set in the last quarter of this century, but the action takes place in several levels of time and periods of history and prehistory. A young convicted criminal becomes a volunteer in a government program which trains men to do research in these various eras. Object: the discovery of scientific secrets lost before the dawn of history. The hero is pictured as a kind of commando personality, a nonconformist in civilized society but the ideal man in primitive times. The book is essentially a spy story involving the secret services of Soviet Russia and the USA.
—A. O'B. M.

FLIGHT TO FREEDOM: The Story of the Underground Railroad. *By Henrietta Buckmaster. Crowell.* $3. **THIS RAILROAD DISAPPEARS.** *By Beatrice Steinman. Illustrated by Douglas Gorsline. Watts.* $2.95. A trip on the Underground Railroad, a trackless road, meant secretive planning, hairbreadth escapes, hunger, weariness, and constant fear. It meant social ostracism, financial loss, jail, and heavy fines for the courageous people who helped the slaves—the conductors on the railroad. Yet it survived as long as it was needed. "Flight to Freedom" is a well-written, informative book which gives the contributions of both Negro and white abolitionists and which has caught the excitement of the period. "This Railroad Disappears" has used the Underground Railroad as the background for a story about twelve-year-old Seth, a Connecticut schoolboy, who proves his right to become a conductor.

Both of these books are timely, for this Civil War struggle, like today's integration struggle, was an effort to preserve and extend the democratic values which have always been championed by America.
—A. B.

DIM THUNDER. *By William Campbell Gault. Illustrated by Edwin A. Butterfield, Jr. Dutton.* $2.75. This story of racing cars, races, and drivers differs from the author's previous

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ones in that it is set in the beginning of the century, when the automobile industry was still in its infancy. Two boys, determined to make a place for themselves in the automobile world, recondition an old Marmon, using an engine of their own design. They prove its worth and eventually gain recognition for it by racing the Marmon in all the big races and against all the great drivers of the time. The period setting is well handled and does not at all detract from the intense excitement of the racing action and the suspense of the story itself. —L. M.

LONG BALL TO LEFT FIELD. *By Duane Decker. Morrow.* $2.95. This is another of Mr. Decker's excellent baseball stories about players for the fictional major-league Blue Sox. In it rookie Mike Jaffe, a wonderful natural hitter, is convinced he is a pitcher. It takes a few trips to the minors to make him recognize his true talent, become a wholehearted left-fielder, and develop the necessary hatred for opposing pitchers. Present are the fast action, the smooth, snappy style, and the ring of authenticity we have come to expect from Mr. Decker. Authentic, too, is the ultra-competitive "nice guys don't win" attitude expressed here and in so many other recent sports stories. —L. M.

STEAMBOAT UP THE MISSOURI. *By Dale White. Illustrated by Charles H. Geer. Viking.* $2.75. Sixteen-year-old Dave MacLaren, a cub pilot on the Missouri River, was thwarted by everyone in his efforts to join the Union forces but he did help his father and the Union cause by accomplishing a difficult and dangerous mission with the Indians. The author has recreated the color and bustling activity on the river boats, as well as the excitement brought on by the threat of Indian uprisings. Against this background Dave matures and becomes a son worthy of his courageous father. There is good characterization and dramatic action in this well-written story for older boys. —A. B.

THE MOON TENDERS. *By August Derleth. Duell, Sloan & Pearce.* $3. Teen-agers Steve and Sim float down the Wisconsin River on their homemade raft to search for an historical treasure cache. The exciting voyage is only a foretaste of the hazards waiting at Bogus Bluff. Derleth recreates with fidelity and sympathy life in and around a small Wisconsin town in the 1920s; characters, young and old, come alive in speech and action. The book will appeal to adventure lovers and to those who would also like to be "moon tenders—with nothing to do but tend the moon and the stars" in a boy's private world of growing up. —E. S.

THE HOLLOW. *By Thomas Liggett. Holiday House.* $2.95. Subtitled "A Novel About Tough Kids," this story of Al Ferris's detention in a ranch for delinquent boys is fast-paced and taut. In spite of the ranch's rehabilitation program—stimulating work projects, recreation, and sports—there is always trouble brewing. A forest fire finally unites the boys in constructive activity and inspires group loyalty to "The Hollow." There is a good deal

List of Contributors

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ESTHER J. WALLS, *Young Adult Services, The New York Public Library*

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By MAXINE and JOHN DRURY. Carol has many adventures while trying to earn the money to study opera. Ages 12-16. $3.00

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By NORMA WOOD JAMES. How a young man in early New Amsterdam becomes a physician and marries the girl he loves. Ages 12-16. $3.00

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By ALICE GEER KELSEY. Can Tino overcome his fear and climb up to light the beacon which has gone out during a typhoon? Ages 8-12. $2.75

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FRASER YOUNG'S LITERARY CRYPT NO. 801

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 801 will be found in the next issue.

HQP LW NHA'W

AHPXQJ; AHPXQJ LW

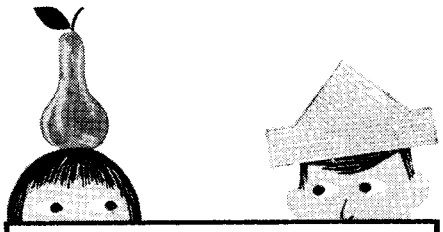
KSF'W HQP.

—RDLBLR GHLBJT.

Answer to Literary Crypt No. 800

Any nose
May ravage with impunity a rose.

—Robert Browning.



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(continued on page 66)

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(Continued from page 65)

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KINGSLEY DOUBLE-CROSTIC NO. 1284

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By Doris Nash Wortman

DEFINITIONS

A. Region of ancient Greece which, by a slightly inflected name, Homer called the home of Achilles.

B. Facetious expression for energy in manual labor (2 wds.).

C. Followed by Word P, penultimate line of a familiar count-out (2 wds.).

D. Plea, esp. when earnest.

E. Uncomfortable and dangerous method by which a hobo may travel by rail (3 wds.).

F. Final line of count-out in Words C and P (3 wds.).

G. What one must do to the garden unto seventy times seven, to maintain its integrity.

H. Dye, chiefly rose color, used in manufacture and microscopy, from halogens.

I. Muddy, swampy; growing in muddy places.

J. Dark costume of skirt, cape, and veil worn by Turkish women.

K. Probable Hittite capital, 16th-12th cents. B.C., as revealed in digs 90 miles from Ankara.

L. Exacerbated.

M. Most recent.

WORDS

59 175 169 17 42 209 200 10 110

205 157 13 161 102 43 21 180 84 8 82

177 165 75 136 149 150 60

159 134 36 14 120 202 111 89

38 155 104 3 101 206 115 139 147 93 41

191 95 207 24 184 118 34 6

190 7 27 37 129 78

183 103 90 109 117 55

52 171 80 145 92 119 15 73 197

94 142 91 126 107 35 112 47

87 121 61 16 173 199 68 105 160 30

65 162 158 127 40 48 77 98 67 26

167 99 154 50 153 1

DEFINITIONS

N. Rodlike.

O. Clove.

P. See Word C (2 wds.).

Q. Spherical; full and flowing in speech.

R. What increases the augend to produce a sum.

S. Specifying four-fifths of the human races (comp.).

T. Humorous extension, recently popular, of the pep card made famous in IBM offices (3 wds.).

U. Means of conveyance.

V. What Laurence McKinney was the first to call the oboe, adding "that nobody blows good" (2 wds.).

W. Russian dancer who succeeded Pavlova as première danseuse, 1910, at Imperial Opera House.

X. Not quite collegiate small town, Ontario end of the Thousand Islands Internat'l Bridge (2 wds.).

Y. Any form of modern belief in mental healing other than Christian Science, hypnotism, etc. (2 wds.).

Z. A deceptive or enticing charm.

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70 97 64 146 143 132 170 201 11

176 123 49 25 125 71 135

174 63 29 74 18 124 108 140

210 131 86 189 113 85

69 196 56 185 144 100

54 188 195 66 2 133 4 138

130 62 28 203 81 12 19 164 151 178 53 208

128 88 44 116 114 79 194

193 31 156 182 166 122 57

9 198 192 20 172 96 152 181 39

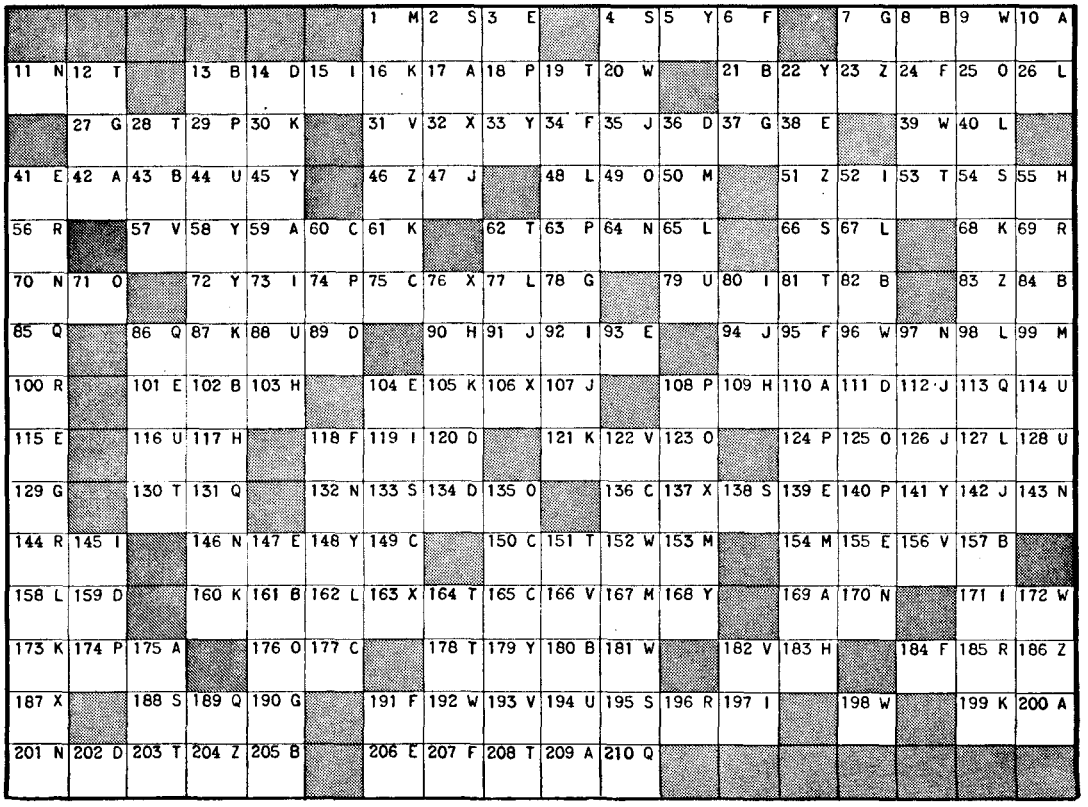
76 137 106 187 163 32

148 58 5 45 72 22 33 168 179 141

204 186 23 83 46 51

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words: if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 11 of this issue.

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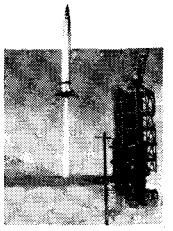

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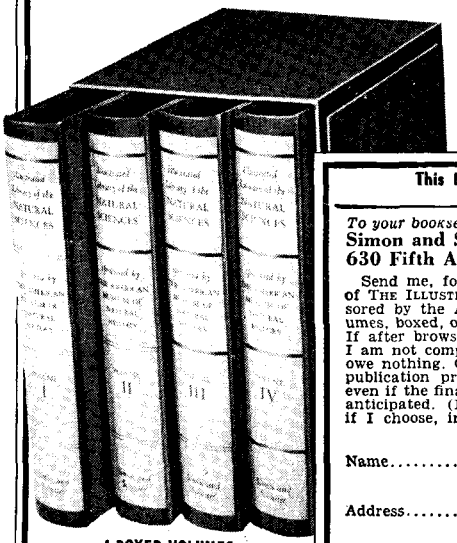

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